

LIBRARY
OF
THE FINE ARTS.

VOL. III.]

MAY, 1892.

[No. 16.]

A LETTER TO LORD VISCOUNT GODERICH, ON THE PATRONAGE OF THE ARTS BY THE ENGLISH GOVERNMENT.

By WILLIAM WILKINS, A.M., formerly Fellow of Caius College, Cambridge, R.A. and F.R.S.

[Continued from p. 307.]

IT appears that the Society declined both the proposed compliment paid them by the Society of Painters as well as to accede to the suggestion of the committee, of which Lord Sandwich was the chairman, namely, that "the President of the Royal Academy should be always annually chosen from the Society of Dilettanti."

The Royal Academy, however, was established with the assistance and under the auspices of the Society; but it did not effect the object of a public exhibition until the year 1769. An infant Society has much to contend with when its members are not selected from a wealthy class, and when the patronage of the Government or the Prince is limited to one or more special purposes. In the absence of necessary funds one of the objects of the Institution would have been delayed, if not ultimately abandoned, but for the continuance of patronage of the Society of Dilettanti, who, in March of the year 1774, resolved, "That the interest of four thousand pounds three per cent. annuities, be appropriated to the purpose of sending two students recommended by the Royal Academy to study in Italy and Greece for three years."

In conformity with this resolution Sir Joshua Reynolds introduced Mr. Jeffries and Mr. Pars, who were thus chosen by the Academy, and were appointed by the Society, with salaries to commence from the day of their arrival at Rome.

It was not until the year 1780 that the grant of their present apart-
Vol. III.—No. 16.

ments in Somerset House was conferred by George the Third on the Royal Academy.

In an institution where the original members were for the most part painters and sculptors, it is no matter of surprise that the interests of the sister art, architecture, was less highly considered: nor why at a later period, when George the Third placed them in their present apartments at Somerset House, a very small portion of the space was allotted to the exhibition of the works of this branch of art. The school of sculpture has its proportionate share of accommodation for its pupils; the casts from which their studies are made are numerous, and many of them excellent; but the room allotted to the annual exhibition of works of sculpture is miserably small and ill-lighted. That the school of architecture was still worse accommodated may be owing, as I have already stated, to the emanation of the Academy from a Society devoted to the encouragement and protection of this art. In an academy of arts a professorship of architecture was as essential a part of the Institution as that of painting, and the enrolment of a certain number of the profession amongst the members was equally necessary; but no effort to form a school of architecture has ever been attempted. There is no one appointed to direct the studies of the students, no models of ancient buildings, nor anything to assist the pursuit and guide their taste, beyond a few miserable casts of detached portions of Roman architecture. It seems, therefore, to have been considered sufficient to leave the encouragement of architecture to the protection of this parent Society; and what could be done by a community of individuals, with no other resources than those arising from their own contributions, has been performed by this liberal body. Besides the encouragement given to the Royal Academy at its outset, and when its funds were extremely limited, they have sent missions into Greece and Asia Minor, as we have already seen, for the purpose of exploring the remains of ancient architecture. In the first enterprise the travelling members brought home the materials for the first volume of *Ionian Antiquities*, and the two quarto volumes of Dr. Chandler's observations collected during the residence of the travellers in these countries. This mission cost the Society two thousand one hundred pounds, and the sum of four hundred pounds was given to its members after their return, in addition to their salaries, as a mark of the Society's approbation of their services. The learned conductor of the mission collected also a mass of ancient inscriptions, which, if we regard the state of literature at the period, appears a work of infinite research and difficulty. Many of the most valu-

able of these inscriptions were purchased and brought home at the expense of the Society and presented to the British Museum.

The great national work of Revett and Stuart would not have been completed without the aid of the Society, who not only lent but were at the expense of engraving twenty-six of the plates forming the second volume of this celebrated work : the architectural details were collected by Revett during his employment in the mission already mentioned, and these Stuart had not been able to obtain from the circumstance of his being obliged to quit Athens before his object was accomplished. Nor is it to the Society collectively that the public is alone indebted for the cultivation of taste in architecture. The enterprising spirit of Mr. Dawkins, Mr. Wood, and Mr. Bouverie, induced them to undertake an expedition to Palestine, where the latter died, the result of which was made known to the world by the works on the magnificent ruins of Balbec and Palmyra.

To Mr. Dawkins's liberality Stuart and Revett, as they acknowledge in the preface to the first volume, were indebted for enabling them to proceed with the first volume of their work ; his death would have prevented its further progress but for the assistance of the same Society, which, as we have seen, contributed so largely to the second, and by far the most valuable, volume of the work.

These remarks will be sufficient to explain the apparent supineness of the Royal Academy in regard to the sister art of architecture, although perhaps it is expecting too much when it leaves the whole weight of a necessary portion of such an establishment to be borne by others who have long ceased to be connected with it, otherwise than by a congenial love of art.

In the year 1812 the Society of Dilettanti, by the liberal subscription of its members individually, were in possession of funds to a considerable amount, and found themselves in a condition to undertake a second mission to the classic shores of Asia Minor. The conduct of the mission was confided to Sir William Gell, who, accompanied by two young aspirants to architectural fame, collected a vast fund of materials, some of which have been already published, and much more are in progress. The republication of their volume of *Ionian Antiquities*, which was out of print, and contained some errors consequent on the early attempt to make the public acquainted with the details of a style of architecture wholly unknown and unpractised in Europe, was one of the results of this expedition ; but one more important still was the production of the splendid volume on the *Antiquities of Attica*. A second volume of the *Ionian Antiquities*, published in a corresponding style of magnificence,

had long previously been before the public; and the appearance of two additional volumes, intended to commemorate the centenary of their Institution, will ere long complete this great national undertaking. In the interval they have produced a splendid work from *Specimens of Ancient Sculpture*, and the second and concluding volume of the same work will probably follow their architectural publications. The last mission cost the Society between seven and eight thousand pounds.

The patronage, however, of enlightened individuals or distinguished Societies is not the only aid necessary to the encouragement and advancement of the fine arts. The countenance of the Government, and some assistance from the public purse, are essential to the due cultivation, as well as to the proficiency of those who embrace the practice of the arts as the means of subsistence, if, through their agency, we hope to exalt the national character.

It appears to be very questionable whether a stipendiary allowance to the members of the Royal Academy would be productive of benefit to the arts, whilst the risk of making it a theatre of cabals and jobbing might be incurred. The assistance most likely to be profitable would be the appropriation of apartments sufficiently spacious for the objects of their incorporation, and an annual grant to be expended in commissions, as a stimulus to exertion in the branches of painting and sculpture. The present apartments of the Academy in Somerset House might be capable of accommodating the schools of these two branches; but the object most essential to their welfare is galleries for the annual exhibitions of their works, convenient in their arrangement, and situated somewhere in the neighbourhood of the great thoroughfares. It would matter little whether these were thrown back beyond the depth and frontage which is so highly valuable in public situations: it would answer all the purposes required provided they had a front of a limited extent, and occupied the higher floor of stabling or other buildings of low construction, like those of Suffolk Street and Pall-Mall East. It would be sufficient that the approach and entrance were unobjectionable in point of situation, and that the ascent was easy and of no great elevation. The great objections to the present exhibition rooms are that it is an effort of some labour to reach them, but principally that the occupation of the rooms for the purposes of exhibition closes the several schools for the period.

It is painful to witness the half-measures adopted by the Government in all its proceedings relating to the Arts. The purchase of the Angerstein collection took place at a very favourable period, when public distress had not yet cramped their resources; still these fine and

invaluable works have been suffered to remain in a mansion ill calculated for their display, and where they are subject at all times to the ravages of the elements. The principal room is above the offices of the keeper, where the accidental ignition of a chimney flue would subject the whole to irremediable perdition; its little elevation in the midst of a neighbourhood of lofty houses has made it necessary to build the chimney shafts of a most portentous height, and the adjoining premises having been pulled down to be rebuilt on a new plan, these lofty pieces of feeble brick-work are left exposed to the assaults of the periodical gales frequently destructive to buildings and chimneys of more substantial construction. After possessing the Elgin collection of marbles more than sixteen years, it is only now that a proper gallery has been constructed for receiving them. A greater degree of activity prevailed on a much more recent occasion out of a politic and courtier-like deference to the reigning monarch, who presented to the nation a splendid library of valuable books.

It is true that the acknowledged necessity for the proper preservation of the treasures contained within the walls of the British Museum has forced upon the Government the expediency of reconstructing the building on a more commodious plan which guarantees it against accidents from fire; but owing to the parsimonious nature of the grants made for this purpose by Parliament, the work has been and is likely to remain one of long continuance. The Government is not free from the reproach of pusillanimity in their proceedings in this respect. They are deterred from more liberal grants by the watchword so commonly uttered by the economists and the timid in Parliament; and they submit to the dictation of individual members, whom they are obliged to humour and caress in order that their assent may be obtained to any demand upon the public purse. The Government hitherto appear disposed to advance this plea for refraining from the purchase of valuable works of Art which have at different times been placed within the reach of acquisition; it excuses them from all attempts to encourage the advancement of the Arts, to which they have shown and probably feel indifference. Were a minister to determine on promoting the advancement of the arts and sciences upon the principles admitted in the Report I have quoted, he would obtain the approbation of all cultivated minds, and thus supported might disregard the ill-omened objections of the short-sighted and narrow-minded, who look for some return in a tangible shape from every issue of public expenditure; wholly regardless of its secret and unseen workings, which act beneficially upon all the ramifications of society. The trite but apposite

quotation which meets the eye of every schoolboy who has advanced beyond the first pages of his Latin syntax, is as incontrovertible now as it was in the age of Ovid, who asserts that,

Ingenuas didicisse fideliter artes
Emollit mores nec sinit esse feros.

The truth of this axiom has been made apparent since the opening of the British Museum and the National Gallery to the public; and a practice of indulging the sense of vision through the medium of the touch, which formerly betrayed the Englishman abroad, has disappeared. It is true that there still exists amongst the lower orders a propensity to mutilate all works of Art within the reach of a walking-stick or of missiles; but this propensity to gratuitous mischief will only be overcome by a more familiar acquaintance with works of Art, which will in time diffuse its beneficial effects over the minds of the community. In the first place, let the Trustees of the British Museum, in whose name I believe the national collection of pictures is vested, no longer defer to the veto of a narrow-minded coterie of mistaken economists. Much is expected from the accession to the number of an enlightened and liberal prince of the blood: the officers of this Institution look to this circumstance as an event which will place them on a footing of respect and importance befitting men of talent and literature unlike that to which they are now obliged to submit, but of which no individual likes to complain; knowing that an appeal would be met by the *sic volo* of some of the uncourteous amongst the Trustees. Even in this noble establishment, which is nominally under the protection of officers of the state and men of the highest official situations in the country, the advancement of science by the means recommended in the Report we have quoted, namely, "by opening to merit the prospect of reward and distinction," was disregarded in the attempt made to prevent the well-earned right of succession of Mr. Ellis in favour of the scion of a noble stock; who, although he might be an amiable and good man, could not be in any degree so well qualified as the present indefatigable and well-informed librarian to fill the head of this department.

It is a matter of astonishment that the late Mr. Carr, who constantly complained of the apathy of the Government in regard to the security and protection of the National Gallery, could decide on bequeathing his valuable collection to this Institution; we believe, indeed, that it was given on the express condition that a proper room should be constructed for its reception; and fortunately for the lovers and promoters of the Fine Arts, this must shortly be done, for the house in which these noble productions are now deposited is required for other purposes, and

must without much delay be pulled down. On this occasion it is to be hoped that the Minister of the day will make a noble stand on the broad principles of national prosperity and of national policy, and look forward to the solid advantages that must finally accrue to the nation from the countenance afforded by Government in promoting the success of the Arts.

On the subject of the study of architecture, which it is the main object of these pages to enforce and promote, much has yet to be performed, for hitherto the Academy has done little, and the Government nothing. We must not, however, omit to record a demonstration made by the former in its favour. A collection of casts from ancient specimens of the art existing at Rome was made by the late President of the Royal Academy, and at his death was offered for a certain specified sum to this body. Rather than risk the dispersion of a valuable collection, the terms were accepted, although the Academy had not a foot of space which could with propriety be appropriated to its reception. The offer of presenting it to the British Museum was accepted,*not without repugnance on the part of some of the Trustees; first, on the plea that they were casts, and not originals,—forgetting that a portion of the Panathenaic procession and the Selinuntine metopæ were only casts; and subsequently on that of the expense it would be necessary to incur. The disposition, however, shown by the Academy to second the means for the study and promotion of architecture is highly creditable to the body; and if merely considered as the first step towards the advancement of this Art, it is important in the results that may arise from it. It will serve, at least, to show the public that they would not scruple to contribute a portion of their funds in obtaining specimens of real utility, if opportunity and accommodation were placed within their reach; and enforces their plea for a demand upon the Government to aid their meritorious endeavours, by giving to all the Arts “a local habitation and a name.”

A favourable opportunity was offered to the Government, such as is not likely to occur again, of promoting the advancement of architecture and the embellishment of the country by the erection of new churches, for which purpose the Parliament has made such liberal grants. Had these resources been properly directed, we should not now witness the anomalous masses which, in the language of the Quarterly Review, have been perpetrated, with some few exceptions, in the metropolis and in the provinces. All regard to propriety and unity of design has been disregarded by the Church Commissioners, whose sole object seems to have been directed to vary the means of

acquiring a certain quantum of accommodation for a given sum. The surveyor-general, indeed, was added to the Council, who, had he been an architect by profession instead of a field-officer, might have guided the taste of the Commissioners; but he seems to have been placed there for the sole purpose of releasing the Commissioners from all responsibility on point of taste. The original appointment of this amiable man to the situation he lately held was a matter of some surprise; for although a Committee of the House of Commons recommended that the surveyor-general should not be an architect, there could be no impropriety in the appointment of a person who had been one. The recommendation of the Committee seems to have arisen from the inconvenience of appointing an architect in full practice, which was experienced in the case of James Wyatt, whose dilatory habits and extensive engagements rendered his appointment objectionable.

The Commissioners limited their inquiries to the practical details of the buildings, and to this object only the attention of the architects in the surveyor-general's department was directed.

The result of these measures has really been most unfortunate. The selection of architects being left to local committees and country vestries, gave rise to a system of cabal and jobbing that disgusted the more experienced professors of the art, who left the field open to young and unpractised competitors. It had, too, the effect of creating a number of architects, who were left without employment when the casual demand for their services ceased; and it is a circumstance of no uncommon occurrence to find these now applying to established architects for employment as drawing-clerks. There are certainly some very creditable exceptions from the general run of designs; but in the great majority, especially in those which are called Gothic, we find the architectural characters of every age and no age at all combined.

The concluding passages of the Report of the Select Committee appointed by the House of Commons to deliberate upon the subject of the Elgin Marbles, the text on which the foregoing observations are founded, involves a position that may be considered very questionable. It goes the length of affirming that our own, among other free governments, is favourable to the production of native talent, to the maturity of the powers of the human mind, and to the growth of every species of excellence; inasmuch as it opens to merit, in a degree beyond the means and inclination of other governments, less free, the prospect of reward and distinction. How far this is borne out by an inquiry into the state of science in England has been discussed in the recent publication of Mr. Babbage. Although the statements are allowed to be in

some degree exaggerated, there is too much of truth in the remarks it contains. The editors of the *Quarterly Review*,—a work in which we do not usually look for dispraise of the Government, to which the observations in it more particularly apply, and whose sentiments on this occasion may be regarded as biassed by no political propensities, and consequently the more readily admitted,—strongly incline to the view of the subject taken by the author. These writers concur in attributing the decline of science in England to the absence of adequate encouragement. The ingenious and dissenting reply of a foreigner contained in the little pamphlet edited by Mr. Faraday, written in a spirit contrary to the universal practice of decrying every literary effort of English birth, is so flattering to our egotism that it is not without reluctance we question the accuracy of its deductions. In contrasting the humiliating conditions annexed to the enjoyment of a salary granted by the Government to the members of the French Academies with the independence of the English literati, it may be remarked that the patronage of a British Government might be wholly unconditional, if stipendiary rewards were thought likely to prove beneficial to our national institutions of a similar kind. But there is one admission which has found its way into the arguments in refutation of the alleged decline of literature in England, that places the greater advancement of the foreign universities beyond dispute. The author observes, that “there are countries in Europe, where no young men could think of studying medicine, mathematics, or natural science with the help of Latin only, and without being prepared before entering the university with a sufficient knowledge of German, English, and French.” It would be rare to find such a polyglot student in any of our colleges or universities. The fact, in the words of a very accomplished and well-informed scholar, is, that all Germany is a hot-bed of Greek, and our academic institutions are now using editions of classical writers, both Greek and Latin, issuing from the German press. The pamphlet itself, written in good English, with but few instances of foreign idiom, affords a proof in itself of the greater literary attainments of foreigners; for no Englishman engaged in scientific pursuits is capable, I think, of a production equally well written in the German language.

How the truth of the position assumed is exemplified in respect to the Fine Arts has been canvassed in the subsequent work of Mr. Milnengen, where the subject is discussed with much perspicuity and sound argument. It is much to be regretted that the author has permitted the spirit of party to be mixed up with his observations. The Arts are of no party; they will thrive when encouraged either by Whig or by Tory;

but their advancement will be checked, if not finally prevented, by an attempt to raise support for them on the base of a faction or politics. The foregoing observations, however, apply to the Governments of either party; during the predominance of both we may look in vain for the rewards and distinctions bestowed on artists and the Arts. The honour of knighthood has been occasionally bestowed on personal favourites of the reigning sovereign; but no one Government has as yet pursued any organized or constituted plan for the encouragement of the Fine Arts. The late Government is open to this charge in common with every one that has preceded it, although, perhaps, it may be said that the premiership of the Duke of Wellington has exercised an influence less beneficial to the arts and sciences than that of any of his predecessors. Already exalted to the highest pinnacle of glory by his military achievements, he can add little to the immortality he has so richly merited. The patronage of the Arts might embellish the base, and add to his reputation as a statesman; but he has afforded ample grounds for the belief that he is wholly indifferent to such accessorial honours. The taste of the noble Duke leads him no more to admire a Parthenon of Parian marble or Portland stone than one animated by a living spirit. The sculpture he regards with admiration is that directed to the repair of broken or lost limbs—not of statuary, but of flesh and blood! and the only columns of which he knows anything, or that he contemplates with satisfaction, are those with which he could move to support the capitals of foreign potentates.

We may talk to all eternity of the elasticity of genius to spring up in spite of opposition or neglect: it may be true to a limited extent, but is inapplicable to permanent success in the cultivation of the Fine Arts. Before these can contribute to the renown or the moral strength of the Government, a Pericles must be found to support the conceptions of a Phidias; the Government must take the lead in the advancement of the Arts, and stamp its charter with the seal of Fashion before the community will follow. On the other hand, if artists would rise to any degree of eminence, the cultivation of the intellect must be united to the natural gift of talent. But where, we may ask, is the encouragement, and where the springs whence flow rewards and distinctions, about which the Select Committee and their chairman speak so confidently in this freest of all Governments? and what is the reward to which artists may look as the prize of a successful exercise of talent? The patronage of artists within the reach of Government is limited to very few appointments. A portrait-painter, through talent, address, and the intervention of powerful friends, may be made painter to the

King, and, with the privilege of providing foreign ambassadors with the royal portraits, have an opportunity of realising a considerable fortune. The late President of the Royal Academy was in this way in possession of a considerable income; and with his private practice might have amassed wealth, and yet indulged his passion for specimens of drawings by old masters.

The public, perhaps, have no concern with the follies or the passions of artists; they have the right of spending or squandering the income acquired by their own exertions in any manner however absurd or reprehensible: but the question assumes another aspect when the funds of a public institution are diverted from their legitimate purposes in favour of one who, under such circumstances, leaves his family without any adequate provision. It cannot be regarded as consistent with the encouragement of living artists, that the proceeds of the annual exhibition of the British Institution should be destined to a purpose left unaccomplished through the inconsiderate conduct of an individual, however highly gifted; especially when by following their usual custom they would have had a fund at their disposal for the reward and encouragement of historical painting, which in this country may be said to have been almost wholly unpatronised since the death of George the Third.

The works of a painter so much in vogue as Lawrence, might have been exhibited with equal success in any one room in the neighbourhood of St. James's; and the Directors of the British Institution would have avoided the reproach of bestowing patronage on one who in his lifetime enjoyed and abused it to an extent beyond any one instance of previous occurrence.

The British Institution by this act in some degree neutralised the great benefits they had hitherto conferred on the Arts. They have in a measure sanctioned a disregard of moral obligations, and left themselves, for a time at least, without the means of being eminently useful in the cause of historical painting, which is rapidly declining, and looks to the Institution for patronage and support in the absence of all other encouragement. But for the establishment of the British Institution, a fatal blow would have terminated the existence of historical painting when the Government of the day deprived West of the salary which had been granted to him by his royal and munificent patron, and left him without the means of support, and to struggle with embarrassments at the close of a life devoted to the improvement of the national taste in painting. This is one of the acts of a reign which is endeavoured to be held up to our admiration as celebrated for the patronage of artists and the Arts.

In reflecting on the melancholy fate of that grand composition and highly-wrought production of Hilton, so much admired during the last exhibition of the Royal Academy, how deeply must every one interested in the advancement of the highest branch of painting be concerned to find the artist, who has shown himself equal to the production of one of the greatest efforts of Art, unsupported by any other encouragement than the admiration it excited!

The little patronage at the disposal of the Government or public bodies ought to be bestowed with a scrupulous regard to the claims of real merit, and on the professors of the Arts of unblemished character; and not blindly or wilfully conferred at the suggestion of personal friendship or party connexions.

In consolidating the Board of Works with the department of the Woods and Forests, the Government has abolished the appointment of three attached architects. These were the chief situations under Government to which architects looked forward as the reward of a successful career in the profession. Whilst these existed, there was always a stimulus to the honourable and arduous pursuit of the Art, and they added considerably to the respectability of the profession: they could only be held by a few; but like the seats of the Bar they had a very extensive influence on the character and conduct of the candidates for public employment. They might be improperly filled; so may the seats on the bench or at the bar: but to be beneficial to the nation and to the profession, it was only necessary that the selection of persons should be directed by discernment and judgement. According to the plan intended to be pursued in future, the patronage of the Government will be more widely spread: the generality of the members of the profession will not object to the change; but the profession itself must necessarily be lowered in public estimation. Its effects, indeed, will be somewhat similar to those which would result from the abolition of the Judges, leaving the business of the Courts to be carried on by an increase of the magistracy.

[To be continued.]

BRITISH SCHOOL OF ENGRAVING:—ANECDOTES OF WOOLLETT.

[Continued from p. 277.]

THE British School of Engraving, like that of its Painting, may be considered an epitome of the several styles in this branch of Art; and has produced examples, in every mode of engraving, that may vie with the best productions of the burin.

It is said that the first rolling-press in England appeared in the reign of Henry VIII., and the prints from it are in a publication called "The Birth of Mankind; otherwise, the Woman's Book," which was published by Thomas Raynalde, in 1540. The name of Thomas Geminie appears to a work on Anatomy, published in 1552, and dedicated to King Edward the Sixth. In the reign of Queen Elizabeth, Archbishop Parker was a patron of engraving, and employed a printer and two or three engravers in his house at Lambeth. According to Vertue, the Archbishop's portrait was the first which appeared in England, and was engraved by Remigius Hoganbergh.

After these, the names of Hollar, Barlow, Faithorne, Dorigny and Vertue, follow as connecting links in the British school of engraving. The merits of these artists are pretty well known, and their works (more especially those of Hollar, Barlow and Faithorne,) it might have been thought would have given a tone to the engraving of that period,—at least have prevented the art from sinking to so low a grade as appears in a work first published in the reign of Charles the First, and dedicated to that monarch, called "God's Revenge against Murder." It was written by W. Reynolds, and afterwards went through seven editions, the last of which appeared in 1702, and is ushered in by an advertisement of the stationer to the reader in the following words:—

"The whole work at large, thus published the seventh time, hath no addition to the matter; only to these last impressions I did add the thirty brass plates that hath so much satisfied the reader that he cannot expect hereafter any more to be added. All which I recommend to thy kind acceptance, and myself to thy service. W. L."

The plates thus pompously announced are of the lowest grade; and if they could have been received with any satisfaction by the public, will show that little advantage would have been derived by the fabrication of these from the works of contemporary engravers, and at the same time prove the public taste to have been at a very low ebb. These, however, should be considered as aberrations in the progress of Art, and

may be found more or less in every stage both of painting and engraving. Taste and discernment, like the light of truth, will, however, clear the mists that occasionally rise to darken its prospects or prevent its improvement; and the progress of this taste and this discernment will be seen as we advance in the history of engraving and the practice of its professors. It must be admitted that the English school of engraving, on its revival in the reign of George the First, owes much to the aid of foreign Art; and, from the time of Vertue, will be found mixed up with works of foreign artists.

Vertue however, who takes the lead in our account, was an Englishman by birth, the date of which is given in the year 1684. He died in 1756, and was buried at Westminster Abbey, where a monument was erected to his memory with the following epitaph:—

“With manners gentle, and a grateful heart,
And all the genius of the graphic art,
His fame shall each succeeding artist own—
Longer by far than monument or stone.”

The abilities of Vertue as an engraver have been variously estimated, In his monumental eulogium he may have been ranked too high; but certainly too low by the author of an Essay on Prints, who says,—

“Vertue was an excellent antiquary, but no artist; he copied with painful exactness in a dry disagreeable manner, without force or freedom. In his whole collection of heads we can scarce pick out half a dozen which are good.”

How often does it happen that artists are judged of by their worst instead of their best works, or by such as first come to hand! A print engraved by Vertue, a half-length of Lord Somers, after Kneller, will at once set aside the above criticism. As an engraving it may rank with the portraits of Honbraken, one of the most skillful artists of his day.

The application of “laboured” and “dry” might perhaps with more truth have been given to his antiquarian researches, of which the Honourable H. Walpole has so greatly availed himself in his account of art and artists. Vertue, like other engravers, had his *con amore* subjects, his different prices, and other incidental matters, which might aid or impede his success.

N. Dorigny came into England in the year 1711, under the patronage of Queen Anne. He engraved the Cartoons of Raphael from the originals at Hampton Court; and in April, 1716, presented two sets to George the First, and a set of each to the Prince and Princess. The King gave the artist a purse of one hundred guineas, and the Princess

presented him with a gold medal. This encouragement, however, did not appear sufficient to detain him in England, as he retired to France in 1724.

Dorigny's engravings of the Cartoons after Raphael exhibit nothing of the more polished style of the burin which afterwards appeared; nor had they the richness and freedom of G. Andran's works: yet they are sufficiently characterized by their execution, to give a fair representation of Raphael's designs. Dorigny's print of the 'Transfiguration', after that great master, is a performance of much merit, and has perhaps more the character of the original than the more laboured engravings which have since appeared from that extraordinary work.

About the year 1734 the paintings of Hogarth began to attract the attention of the public; and a more finished style of engraving than his own was considered necessary for the execution of prints from his pictures of 'Marriage à-la-mode'; and S. F. Ravenot was invited into this country by Hogarth, to take part with B. Baron and G. Scotin to make engravings from them: and so great was the uniformity in the style of these artists, that any of the three might (but for their names affixed to the plates) have been thought to have executed the whole set. Sullivan was a pupil of Baron's, and possessed a style of engraving still more congenial to the humour of Hogarth's works than any of the before-mentioned artists, and was employed by him to engrave his 'March to Finchley.' Though these prints are very fair transcripts of Hogarth's works, yet his own energetic style of execution is far better suited to them, and is held in more estimation by the artist and the amateur.

Ravenot, Scotin and Baron, found employment among the booksellers, and gave a character to the style of engraving, with rather more of polish in some of their works than appeared in those of their contemporaries Grignion and Anthony Walker. This practice again gave place to a more perfect mode of engraving in the works of William Wynne Ryland, who became engraver to George the Third. Though a pupil of Ravenot, his engravings have none of the French flutter which may be traced in that artist's works as well as in others of the same period. Ryland's portraits of George the Third, and that of Lord Bute after Ramsay, are examples of a solid, clear, and finished style of engraving. Great taste is displayed in laying the lines, and also in expressing the quality and texture of the draperies, furs, lace, &c.

Engraving in the manner or in imitation of chalk drawings at this time was much practised; and, as it afforded great facility in execution, was adopted by Ryland and others, to the great annoyance of those who had been wholly employed in what they called the legitimate, or line

manner:—nor was it without some show of reason; as the chalk manner was in many instances employed in manufacturing, rather than in producing prints calculated to meet the eye of the artist or the amateur to advantage. This mode of engraving was found best for coloured prints, which in no case will ever become estimable in the regard of those who may be called judges of Art. Nevertheless, examples have been executed in this manner, that in character, variety and effect, have all the qualities requisite to imitate the properties of the original picture, whether painting or drawing. As examples, it will only be necessary to advert to the prints engraved in this style; the portrait of 'Mrs. Siddons in the character of the Tragic Muse,' after Sir Joshua Reynolds, by Hayward; and also the 'Infant Academy,' by the same artist, after Sir Joshua. Again, those by Meadows, Schiavonetti, and Tomkins; but above all, the portrait of the late Lord Thurlow by Bartolozzi, after Sir Joshua Reynolds. In this specimen it is as if the engraver had determined to pour out the whole energy of his talents upon a work which was to give to the world the resemblance of an illustrious character from the hand of the first portrait-painter that this or any other country of modern times has given birth to. There can be no doubt that, on seeing the original painting in all its character of varied excellence, its expressive dignity in countenance and features, the colour and texture of costume to be imitated, together with the background and accessories,—all requiring a different mode of treatment,—the artist's mind must have been anxiously occupied as to the manner in which these were to be expressed, agreeably to the character of each. Accordingly, we find in the engraving a mixture of the chalk, the line, and the etching-needle; and the effect is such, in point of richness and variety, as to make it a question whether any more regular style of Art would have been employed to greater advantage, or have produced a more striking effect.

In like manner we find other examples, where the chalk and line have been found equally well united in the execution of engraved prints, both as ornamental furniture, and as embellishments to books or other printed publications. Examples in this way will be seen in Sharpe's publication of the Poets, 1805, mostly from the hands of P. W. Tomkins and L. Schiavonetti. In these, there appear a richness and variety,—in short, a feeling of Art, which none but the hand of an artist can give, that sets at naught all mechanical aid in placing the dot or laying the line, and is most especially found in the practice of engravers who have devoted themselves to the study of the principles of painting as well as engraving, and to whom nature or education has imparted that most

essential and excellent quality of taste, which, like Charity in religion, covers a multitude of faults.

Though somewhat digressive, these remarks may be allowed on a style of engraving which, if it has given rise to much of what may be called trash, has also, in the hands of the skilful, been found capable of producing much of what is beautiful both in execution and effect.

Before going further into what may be called the historic style of Art in engraved prints, that of the landscape department claims attention, not only from its varied and beautiful character of subject, but from the peculiar excellence of its practice in this country; and to which etching gives its most prevalent character. The first examples in the free as well as in the finished style will be found in the works of E. Rooker, F. Vivares, T. Major, P. Sandby, and Chatelan.

Examples from the first of these engravers may be met with sometimes in architecture, at others in landscape. To his architectural subjects he gave a richness and freedom that have never been surpassed. His 'Interior of St. Paul's Cathedral, ornamented as intended by Sir Christopher Wren,' and 'Blackfriars Bridge when building,' are in high and deserved reputation: to these may be added his 'Oxford Almanacks;' several etchings after the paintings of Wilson; and also for a work published by Robert Adam in 1764, 'The Remains of the Palace of Dioclesia at Spalatro:' this publication is enriched also by the etchings of Bartolozzi, Santini, and Zucchi. But perhaps the finest examples of Rooker's style are those prints (etched in conjunction with P. Sandby) after the designs of J. Collins,—subjects from Tasso's Jerusalem. These plates are in the boldest and freest style, not excepting the works of Piazzetta, whose manner, or rather force, they appear to imitate, yet possess more variety in the display of foliage, trunks of trees, and other materials of landscape scenery.

Edward Rooker was not only distinguished for his abilities as an engraver, but was also the best harlequin of his time. He left a son, Michael Angelo Rooker, who became a clever artist and was elected Member of the Royal Academy. He was also an excellent draughtsman, engraver, and scene-painter.

Francis Vivares etched and engraved in a similar way, and with equal freedom as E. Rooker, and was considered among the best landscape engravers of his time. He engraved some views of Italian scenery, from the paintings of T. Smith of Derby; and also after the landscape compositions of Seb. Ricci; in all of which he preserved the rich variety of that artist's pencil. But one of his largest and best prints is 'The Castle Gondolfo, and the Environs of Rome,' from a celebrated painting of

Francesco Bolognese. This plate he executed in conjunction with Chatelan,—a splendid example of the brilliant, free, and forcible in style and character.

Thomas Major (engraver to His late Majesty George the Third) continued, and indeed united this free style of etching with that of more finished engraving. His feathery lightness of foliage with other qualities of effect and execution are displayed in his large print after David Teniers, dedicated to His Royal Highness the Duke of Cumberland.

Paul Sandby, as a landscape engraver, was one of the most indefatigable, as well as one of the most successful artists of his day. His style of etching had much of the freedom of character that distinguished the works of Rooker, Vivares, and Chatelan; and if it deviated in some degree from the more regular and finished engravings, there was nothing of the artist lost in the performance.

The etchings of P. Sandby were principally from his own drawings, and are very numerous; they consist chiefly of views and compositions, with occasionally designs of subjects in which figures are introduced. A book of his compositions was published by Ryland and Bryer. It is large folio, and may serve as a fair example of his talents and the versatility of his genius. He was however led to prefer the mode of aquatint, as well from the facility with which it could be practised, as from its close resemblance to drawings in Indian ink, and its capability of being readily converted into the imitation of water-coloured drawing.

It is difficult to imagine how, from his practice as an artist and his numerous engagements as a teacher of drawing, so great a number of works should have been brought before the public by an individual whose employments must have been so much divided. Scarce a view in England or Wales that deserved the attention of the tourist, the artist, or the amateur, but came under his pencil, and was given in aquatint, either plain or coloured.

At the head of that department of landscape engraving, which, along with its variety of character, as effected by the union of etching and the graving tool, and distinguished as the most perfect in polish and effect, was Woollett, whose style was followed by John Brown, who, as well as Woollett, was a pupil of Tinney. Examples in a similar way to those of Woollett will be found under the names of Hearne, Middiman, and Byrne.

But it is not alone from the excellence attained by our engravers of landscape that the English school of engraving derives its highest claim to distinction: it is from subjects of history, or those of imagination. that its character appears to most advantage, and will be seen to stand

upon the merits of our native artists. Nor will it be advancing too much, to place the works of Woollett as examples of the first in character of style and execution in the historical, as well as in the landscape department of art.

This highly gifted artist was born at Maidstone in Kent, August 15, 1735. He was appointed engraver to His Majesty George the Third; and died May 23rd, 1785: he was buried at St. Pancras, but a monument is erected to his memory in the cloisters of Westminster Abbey. Of this artist we shall speak somewhat at length, as the character of his works and his devotedness to his profession well deserve attention both from the artist and the amateur.

In placing the works of Woollett in the first class of the British school of engraving, it will be proper to observe that no artist's works were more exclusively his own, or embraced a wider field of subject, or a more rich and varied character of execution*. Historical engraving includes every kind of object which can by Art be presented to the sight, and of course requires a knowledge of their form and texture in an equal degree with that requisite to the painter of history. But it is not only with the form and texture of the object that the engraver must be acquainted; he has to pursue a process far more difficult than that of the painter, to accomplish his object;—every variety of character, every kind of substance, solid or transparent, must be expressed by lines or points, and it is in their skilful arrangement that the taste and powers of the engraver are shown. And where shall we find them in more perfect character or in more beautiful order than in the works of Woollett? It may be that other engravers have excelled in representing the softness of flesh more perfectly than Woollett; but it is only in this particular instance that he will be found wanting, and that only as relates to forms and figures where flesh is the predominant object of the picture.

If the mind of the painter is exclusively occupied in the first conception of his picture, that of the engraver is equally absorbed when reflecting on the mode best calculated to produce the proper effect by the arrangement of his lines, ere he ventures to place them on the copper. We make this remark to introduce an anecdote which will at once explain the process going on in the mind for such a purpose, and its absorbing interest.

It was at a meeting of artists held at the Turk's Head in Gerrard

* Since the time of Woollett, engravers have derived great advantage from the skill and practice of others in forwarding their plates; and an engraving can hardly be found, in the present practice, the work of one hand.

Street, Soho*,—when the bottle had circulated freely, and the glee of the company was manifested by repeated peals of laughter,—that one peculiarly pointed jest raised the tone of mirth to its highest pitch, when Woollett, as if suddenly called to a sense of what was going forward, inquired of Mortimer, who sat next him, what had occasioned the mirth.

"Here," said that buoyant-spirited artist, "is Woollett asking what we have been laughing at."

"Why, Woollett," said several at once, "what can you have been thinking of, that you did not hear the joke?"

"I was thinking," replied Woollett (with the utmost simplicity), "which way I should lay the lines on the coat of General Wolfe."

And well may the devoted votary of Art in this department of the profession be anxiously careful of each step he takes, ere the advance becomes an error: for not, as in painting, can he find a remedy in obliterating the faulty part; this is the work of a moment in the one case; but in that of engraving a slight alteration may be the work of weeks, nay, months. An instance in the practice of Woollett will exemplify this, and also show the patient endurance of the artist.

Woollett, after engraving 'The battle of La Hogue,' after the picture by the late Benjamin West, waited on that artist with a finished proof. The President expressed himself highly satisfied with what had been done, (a thing not very frequent with painters in general): but after looking at the print for some time said, "If a little more colour could be given to one part, and a little alteration in the light to others, it would (he thought) improve the appearance of the plate." And taking out his port-crayon, he marked in black-and-white chalk in a few minutes what he meant, by touching the proof, and ended with saying, "It was of no great consequence, but it might improve its appearance."

Woollett immediately consented to make the additions and alterations thus pointed out. "But how long will it take you, Mr. Woollett?" said the painter. "Oh,—about three or four months," replied Woollett. "And the patient creature," said West, (when relating the circumstance,) "actually went through the additional labour without a murmur."

Tedious, however, as this process must have been, it was greatly lightened by a recent discovery, called in the language of the engraver *re-biting*, which is bringing the corroding acid to act a second, and sometimes even a third time, upon the engraved lines, as well as at the first upon the etched ones.

* It was at this tavern Sir Joshua Reynolds and other artists used to meet at stated periods.—See Library of the Fine Arts, vol. i. p. 136.

This useful discovery, like that of many others, was made by accident, or rather from the spur of necessity.

William Walker, the brother of Anthony Walker, had etched a plate, and bit or corroded it short of colour. On showing it to his brother, under whom he studied, it was condemned in a somewhat unqualified and ungracious manner. Turning the matter over in his mind, William conceived the project of laying on the coat of varnish a second time: but now that sunken lines had been produced, his object was, that the varnish should not enter those lines, but lay only on the plain polished surface of the copper; and this he effected, in the manner that printers blacken their types, with a dabber. The copper then presenting itself above the ploughed lines of the engraving tool, received the varnish again on its surface, and left the lines free for the action of the corroding acid. The experiment succeeded beyond expectation, and was communicated to Woollett, who it is said never resorted to the process but on the conclusion of it he would ejaculate, "Thank you, William Walker."

The print engraved by Woollett of 'The Death of General Wolfe' gave to the English school of engraving a name upon the Continent, and a consideration in the eyes of foreigners it had never before obtained. The fame and sale of this engraving both in London and at Paris was considerable,—a sufficient acknowledgment of the rise and improvement in this department of Art.

It is worthy of remark that about the same time a print appeared at Paris, 'the Death of General Montcalm,' who as well as Wolfe fell in the battle of Quebec. But a more unfavourable comparison could hardly have been instituted, the design being of the most common-place kind, possessing neither invention, composition, nor any quality of Art that could render it worthy the attention either of the artist or the amateur. The French general is placed upon a mattress surrounded by some of his officers, a sort of matter-of-fact representation, barren of all those accessories which might have given interest to the subject.

It is not often, however, that we find the French school of Art even at that period, deficient in point of energy in their designs when depicting the exploits of their heroes; an example of which came out nearly at the same time with the above, in a print of 'the Death of the Chevalier D'Assas.' The *rencontre* is represented as taking place in a wood. The chevalier is in advance of his company, when a party of the enemy appear and menace him with instant destruction, if by sound or signal he gives notice of their approach. Unappalled by their threat, the gallant officer calls out to his men, and at the same moment receives the bayonet

of a Swiss soldier in his body. It is impossible to look upon this animated performance without an emotion of breathless anxiety for the fate of the self-devoted and heroic victim.

Although the fame and profit which accrued to Woollett from his justly celebrated print, 'The Death of General Wolfe,' must have been highly gratifying to the artist; yet in the estimation of the amateur and the painter, his print of 'the Battle of La Hogue' ranks his talents still higher, embracing as it does greater variety in its objects and accessories, and of course an extension of skill in their treatment,—in all of which he has been eminently successful, and it will be seen has brought to bear (if we may be allowed the expression,) the whole artillery of his Art upon this animated subject.

In the use of his means, and the contrasts they enabled him to give to the liquid character of water, the solidity of matter, the light of flame, and the action of smoke, we hardly miss the absence of colour,—so well are the several objects distinguished by the magic of the burin in conjunction with the etching-needle.

His landscapes, after Wilson, are in like manner distinguished by the same rich variety in the use of his means. The French, indeed, had their Baloché, whom as a mark of distinction they call the French Woollett. His style of engraving in some respects resembles that of the English artist, particularly in representing the foam and dash of water; but not in the rich variety that Woollett gave to rock, foreground, and foliage. The French sea-ports, after Vernet, are beautiful specimens of engraving, but they certainly want the richness and freedom of the English school.

The works of Woollett will ever form a standard of Art in the school of engraving, and will furnish examples for imitation and practice to all succeeding professors: at the same time it should be understood that Woollett originated much of that excellence which distinguished his engraving, from the study of the objects themselves. His walks, as well as his conversation, were made subservient to his practice; and whenever he allowed himself the recreation of a stroll in the fields or the garden,—the plant or the flower, the tree or its foliage, became the objects of his study, and how their form and character might be transferred to the copper. The manufacturing system had not in his time pervaded the walks of Art; there was an object to be obtained,—that of producing a great work, without reference exclusively to its commercial relations.

The apparent drudgery and the uncertain process of engraving may, by some of exuberant imagination and enthusiastic ardour, be thought

a mark of insensibility or the want of a lively fancy in those who practise it, instead of a steady purpose to accomplish a great and striking result. Nothing, however, can be a more mistaken notion. When the veteran Stothard, whose genius was as vivid and his pencil as ready, at the time when employed in etching the Wellington Shield, with its centre and compartments, from his own design, was asked how he could undertake so long and laborious a task, answered, in his usual quiet way, "It was the enterprise." And so it must be with all who would gain a name in the annals of Art.

Again; Barry, whose impetuous ardour and fiery temper were well known, submitted in like manner with Stothard to the drudgery of etching and engraving plates from his own paintings of the 'Elysian Fields' and others presented by him to the Society of Arts in the Adelphi, which, from the size and weight of the plates, and the way he used to work upon them, became a work of manual labour and strength. Instead of placing them on a board, the plates were held on his lap; and in the posture of a cobbler, with the copper slanted to receive the light, he would dig and strengthen the lines to the required depth and effect. In this way and in this attitude his friend and countryman Dixon found him employed, breathing like a pavier between every effort he made.

In the line of historical engraving, Woollett was succeeded by John Hall, (also appointed engraver to the reigning monarch George the Third,) whose principal works are, 'The Battle of the Boyne,' and 'Oliver Cromwell dissolving the Long Parliament,' after the paintings by West; previous to which he had been employed by Boydell to engrave a plate from the same artist's picture, the subject 'Venus relating to Adonis the story of Hippomanes and Atalanta.' This plate is about twenty inches in length by fifteen in height, giving the two figures in what may be called the full size. The principal object, as well as the largest portion of the picture, is the flesh of the Venus; the management of which, in every representation of it, is considered the most difficult part of engraving, and which at an earlier period of the Art, when Pontius, Edelinck, and other celebrated engravers wrought, was effected by continued lines, parallel or crossed, without the introduction of dots between to soften their sudden hardness. Though not in an equal degree with some others, Hall availed himself of this recent and improved method, and gave to the flesh of his Venus an appearance of softness and flexibility far superior to the works of the above-mentioned artists. This production justly entitles him to a rank among our best historical engravers; even before those of 'The Battle of the Boyne' and 'The Long

Parliament' had appeared. This artist lived in Berwick Street, Soho, and died in the year 1799.

WILLIAM WYNNE RYLAND

has been mentioned as having introduced and practised the art of engraving in imitation of chalk, in which manner he certainly excelled : but his engraving in line, after the 'Edgar and Elfida' by Angelica Kauffman, ranks him high in the historical line of engravers. It does not indeed possess that variety and power of contrast found in the works of Woollett and Hall ; but the character of the painting would hardly allow of this. Ryland was appointed engraver to His Majesty George the Third. He was the son of a copper-plate printer in the Old Bailey, was a pupil of Ravenet, and suffered for forgery, Aug. 29, 1783, in the forty-fifth year of his age.

SIR ROBERT STRANGE.

There is a uniformity in the works of this artist,—an equality of excellence appearing from the first, like the Minerva from the head of Jupiter, full formed, and in perfection. We cannot, as in the works of other engravers, trace his progress to the advance he made by any of his earlier and inferior works. This may in some measure be accounted for from his having studied under a Mr. Cooper of Edinburgh, and from thence taking his course to Italy, where he employed himself in making drawings (mostly in red chalk) from the best masters of that school. He seems also to have studied and adopted the style and execution of the best engravers of that country, a style peculiarly adapted to express the soundness and softness of flesh. Accordingly his choice fell upon subjects of this sort, as best calculated to display his powers ; and the finest of his productions are from the works of Titian, such as 'The Recumbent Venus' and 'Danae' by this great artist: also 'Venus attired by the Graces,' after Guido, is a splendid example of his talents in representing the richness and softness of flesh ; and no one, with the exception of Bartolozzi, ever excelled him in this quality of Art.

Sir Robert Strange, who was born July 24, 1721, in the island of Pomona, one of the Orkneys, was appointed engraver to His Majesty George the Third, and was knighted January the 5th, 1787. He died July the 5th, 1792, in the 71st year of his age, and was buried in Covent Garden Church-yard.

[To be continued.]

SKETCHES BY A TRAVELLING ARCHITECT.

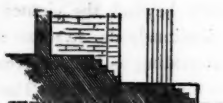
EXETER wears an important and city-like aspect ;—compact, respectable, and sufficiently bustling. Were it south of the Alps, we should hear of a thousand beauties which now lie unappreciated ; for the site of Exeter, charming in itself, is the centre of a panorama including spots more charming still. The modern architecture of the city can boast of little beyond the virtues of modesty and neatness ;—but can we conscientiously desire more than such a cathedral as St. Peter's,—a ruin so interesting as that of Rougemont,—and a thoroughfare so picturesque as the Fore-street ? The latter includes every variety, from the Elizabethan gable to the modern horizontal parapet ; and in the umbrageous walk of Northernhay we have all those natural beauties which, in the cathedral, are so felicitously “emulated in stone.” Impressed with the loftier proportions of Salisbury, the perspective of Exeter nave and choir seemed at first something wanting in elevation ; but in no other respect could any improvement of the interior be rationally desired. The main body of the church within and without, is more than usually consistent in style, and pervading in richness ; but the two Norman towers are poorly matched with their more recent adjunct, though we are grateful for their preservation, at whatever sacrifice of congruity. In the distance, they look more like portions of a fortification than cathedral appendages. The entire mass, however, wears a singularly imposing aspect, when viewed from the elevated gravel terrace in, the Castle-yard.

Plymouth is a rapidly improving place ; and as the prophets say it *shall* be everything, we will be the more brief in our present comments. It contains several public buildings, which only leave us to lament the use of plaster instead of stone. The elevation of the principal structure (which includes an hotel, theatre, and assembly-room) is of grand dimensions and noble simplicity. Its Ionic porticos are of the true Ilissus family, and are well neighboured by the sturdy Doric of the Athenæum close by. At Devonport are also two Grecian specimens of more than ordinary beauty, viz. the monumental column and the portico of the Town Hall, both Doric. The former was erected in 1824, and commemorates the pride of the *Plymouth Dockers*, which induced them to reject the name of their venerable mother town, and to assume the high-sounding title of Devonport. Their pride, however, does not seem to have been purse-pride ; for the column is not yet (1831) paid for ! It is of granite, fluted, not quite six diameters high, measuring sixty-five feet four inches from the bottom of the shaft to

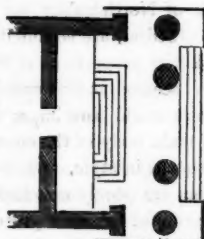
the top of the capital, and making, with its crowning and inferior pedestals, a total altitude of one hundred and one feet, four inches.

The portico of the Town Hall finishes with a horizontal blocking course, and is yet essentially Doric, although no triglyphs appear on its frieze. The depth of the pronaos, and elevation of the entrance door upon a second internal landing, are admirable features in this building, which, with the others already mentioned, confer enviable honour upon their designer, Mr. Foulston.

A reference to the accompanying plan and section will more clearly explain the peculiarities of the Devonport Portico, which may be further described as equal in size to that of Covent Garden Theatre.



Of the several leading private residences in this neighbourhood, I had time and opportunity only to visit that of Mr. Norman, which may be regarded as a Grecian casket of choice design, inclosing an exquisite collection of Italian and other gems. At Saltram (the seat of the Earl of Morley) is a valuable selection of originals by Sir Joshua and the old masters, and some singularly felicitous imitations of Teniers by the Countess



of Morley.—Mr. Tolcher also possesses a collection of paintings, including two choice Claudes; and at an exhibition in the Athenæum of Plymouth I had the gratification of seeing two of Vandervelde's happiest performances, belonging to the Earl of Mount Edgcombe, and several highly interesting sketches by Vandyck, from the Earl St. Germain's gallery.

To leap from the elegant to the mere scientific, our attention is vociferously demanded to the Breakwater. I say 'vociferously,' for the rolling billows of the English Channel are not less audibly than visibly manifest, as they exhibit their continuous mile of foamy anger at the effective daring of human power, which seems at length to have substantiated Canute's command to the ocean, "Thus far shalt thou come, and no further!" The pride of the Old World is now constantly receiving check in the more extraordinary works of the New,—not, certainly, as regards the poetry of art,—but, unquestionably, as respects the practice of constructive science. The abstract demands of mere colossal magnitude are to be answered by means which no country, under a liberal and Christian Government, would desire to see available. It is the

quantity of mind employed in the Plymouth Breakwater and Eddystone Lighthouse, which renders them far more astonishing, and as much more truly estimable, than the great Egyptian Pyramid, or the Alexandrian Pharos.

The adjoined plan and section of the Breakwater, with its general dimensions, will not be uninteresting.



The dotted lines show the high and low water levels.

SECTION.

Breadth at the base ..	120 Yards.
at the top....	16
Length	1760
Height.....	14

While the Breakwater is admired as a work of mere utility and magnitude, the Eddystone Lighthouse possesses a triple charm: as a brilliant gem of constructive science, as an object fascinating in its form and situation, and as characterized by a noble purpose of humanity. Elevated on a head-land, or isolated within a *short* distance of the shore, it would claim (and, indeed, merit) little comparative interest: but, rising, as it does, amid the swelling billows of the open sea, apart from all but an occasional and brief communion with the social world, either shrouded in the black horrors of the ocean storm, or gleaming in unparticipated sunshine, it acts upon our senses with a spell of magic, and finely typifies the quality of truth,—“Immutable, immaculate, and immortal,”—firm alike in weal and woe, unaffected by the ever-floating change of surrounding existence, and serene amid the vainly threatening surge of worldly scorn.

COLONEL HAMILTON SMITH'S COLLECTION OF DRAWINGS.

If a stimulus to industry were required by a man, naturally capable but habitually indolent, I know not where he would be more likely to find it than in the *sanctum* of Colonel Smith, one of the most valuable members of the Plymouth Institution. The lower range of his bookshelves exhibits a long line of large quarto-sized portfolios, in which

are classed the pictured forms of all sorts of men, and of every sort of thing that men "see, hear, or discourse of."

Instinctively propelled at a very early age to use the pencil in copying from the prints of Buffon and Pennant, he had, before the age of fifteen, formed such a collection of birds and beasts as would supply the wired apartments of the Zoological Gardens, and afford an ample superflux for Bartholomew Fair. A collection from nature was subsequently made during a voyage and residence abroad. This was destroyed by accident,—but not the student's zeal, which led him on through all the varieties of the human figure, through the fearful mazes of the lion's monarchy and the eagle's empire, and made him plunge into the deep to establish a connexion with its finny occupants. Then he dived into the mysteries, matters, and things of Egypt, Persia, and India, of Greece, Rome, and Britain; revelled in the gorgeous state of the ages of chivalry; made himself as well acquainted with the costumes of centuries, as Mr. Stultz may be with the fashions of the day; boarded every vessel, from the earliest canoe to the Caledonia flag-ship of Plymouth, and sketched from the summit of Mount Ararat every topographical variety between China and the Sandwich Islands. And now, call upon him when you will, he is still in full activity, making drawings as if he were writing despatches;—in short, to use his own words, "acquiring knowledge by the direct use of pictorial forms. You must regard my collection," said he, "with reference to the spirit which directed its formation; that is, as a cabinet of types, conveying a more accurate notion of the given objects than could be afforded by description, however precise or eloquent." But it must not be supposed that the sentiment of art, skilful design, or beauty of colour, have been neglected, since the drawings under notice are of equal worth critically or typically. The facility and fearless decision with which the figures are sketched are not more remarkable than the rich and harmonious effect of the coloring; not that they are all finished specimens, since many "are only so far advanced as to exhibit the requisite characteristic minutiae." That this omission impugns not the Colonel's perseverance, will at once be allowed, when it is seriously stated that the number of drawings amounts to TEN THOUSAND!

On my regretting the ignorance of the world with respect to the value and extent of his labours, Colonel Smith expressed an idea of introducing to the public such of his materials as might more immediately forward the interests of the Fine Arts. In this particular his collection of costumes would be of incalculable value. "I would adopt," said he,

"the form of a series of familiar letters to a real or imaginary personage, whom I would assume to be a young painter entering the historical walk of Art; because this would admit of occasional desultory observations upon general principles and particular points. I might therein revert to some practices of the ancients, (which have not attracted as they ought to do the attention of writers upon Art,) to the nationality of beauty in the types of modern schools, &c. &c.: though I should, of course, chiefly regard the crying necessity for a correct knowledge of costume. I would also review the climate, geology, botany, and architecture of nations, taken *seriatim*; and then notice the races of men who inhabit them; their manners, customs, arts, dresses, weapons, religious practices, &c. so that an artist might have at hand the means of being not less historically true than poetically forcible. Thus I might commence with the fabulous and heroic period of Greece, embracing all the legendary æras of Egypt, Assyria, and the East; and show from the remains of ancient art in what manner the mystical truths or personifications of dogmas have been treated, remarking that gods and heroes were not all represented naked until Grecian art had risen to its zenith. In treating of Egypt and the events of the Pentateuch, I would show the Pharaohs, not dressed like modern Turks,—not in a country of verdure and trees, with cloudy skies and fancy buildings,—but the atmospheres of the Nile and Desert, the land of the date, the palm, the sycamore, the lotus, and paper-reed; crowded with obelisks, colossal temples, sphinxes, huge statues, vessels of reeds, the men nearly naked, and their rites and worship full of picturesque materials. I would then portray the costumes of the Persian and Eastern princes and warriors, from periods anterior to the æra of the Macedonian conquest; show a picture of the Phœnicians and Arabs cotemporaneous with the Judges of Israel; proceed onwards to the time of the Crusades, and exhibit the aspect of Saladin and his age. Thus I might depict the outward insignia of many nations and their æras, adding thereto their appropriate adjuncts, scenic or architectural, without being so rigid in the literalness of inferior truths as to engender servility, or cramp the majesty of composition. My illustrations would be supported by satisfactory references; nor will any one deny the importance of establishing their accuracy, when we see with what attention Raphael himself endeavoured (but failed) to find the appropriate costumes, &c. of the times when the events represented in his paintings really took place. West apologized for the incorrectness of painters in these particulars, by the fact of their not having the required means at hand. Gavin Hamilton commenced an earnest search for these means, which it will yet require many years

wholly to develope." (—Then, were it for this only, God save the Colonel!) "But to facilitate the comprehension of my descriptions, I apprehend that coloured outline representations on wood or stone would be necessary. The price of the work should at all events render it accessible to students, whose pecuniary resources are not *always* equal to their professional zeal."

Here the Colonel took a turn or two up and down his study,—nibbled a piece of liquorice, and gave a nut to Boli, his squirrel (once the pet of Bolivar!)—then resumed:—

"Supposing, in the form of description which I might assume, I exemplified an ideal picture of Moses departing from Pharaoh, with injunctions to take the people of Israel out of Egypt. Here would be considered the costume and appearance of the sovereign, the magi, the counsellors and warriors of northern Egypt; the architecture, sacred, palatial, and domestic; the vegetable aspect of the country; the atmosphere, pure as usual, or troubled under a Causeen wind; the prophets Moses and Aaron; the chiefs of tribes; the people,—men, women, and children. All these materials might be described or delineated as required; leaving the composition, point of time, and action of the leading group and key-figure to the artist. Again, if we take Pharaoh's host in or at the Red Sea, we must add camels, oxen, sheep, (the sheep of Egypt, not of England,) warriors, chariots, and cavalry; the sandy desert, the cloud of mist or the pillar of fire: or, taking for our subject the wars of the Hebrews, including the Maccabees, let us avoid Greek and Roman costumes, and seek the more appropriate habiliments of Phœnicia. The sculptured rocks and buildings of ancient Iran will teach us how to dress the Assyrians and Persians."

It was in the above strain that Colonel Smith proceeded, illustrating his argument by reference to drawings, or by sketches made on the instant. A person merely reading an abstract account of his collection, might imagine that all his life had been engaged in the application of his pencil to subjects connected with historical art: another, seeing the amount of plans and papers in his own possession, and also deposited in various offices, would fancy that his time had been monopolized by the sole study of military science: a third, hearing of thirty years service, twelve passages over the Atlantic, many years of a tropical life, five campaigns, and several tours through Europe, would conclude his life to have been an alternation of bustle and idleness: while a fourth, judging from internal evidence, might observe that many books and several languages must have been studied ere his graphic powers could be rendered available as they have been. "The truth is," said he, "I

have never suffered spare time to remain unoccupied. In the field, the garrison, or the bosom of my family, I have always had a writing-table and drawing-board at hand. I have used the pencil whenever it would furnish me with a fact or the real type of an idea; and the pen when the graphic method was incomplete or inadmissible. In reply to the question whether my time and labour have been properly employed, I can only say, that under my peculiar circumstances I could scarcely have been more innocently active; and if the results of my activity be not important, they are certainly not without use and interest. They are the aggregate of what could be effected by a very limited capacity, with an education interrupted by entering at the age of sixteen into active service, and from that moment engaged either in the field or in the garrison, remote from science, from art, and oft-times from civilization. Since the active period of life has passed, they have tended to make me unconscious of the *res angusta domi*, so prevalent with men who have long roamed over the earth, and have made home (and my study in particular) the pleasantest spot on earth."

The said "study" seems to be the rallying point for all such of the Colonel's neighbours as are in any way (professionally or amorily) connected with the Arts. It was here I had the pleasure of an introduction to Mr. Johns, a painter who has identified his name with the fairy land of Mount Edgecumbe; and to Mr. Ball, who has just completed a large picture of the Crucifixion, the conception and execution of which are alike honourable to the British school of Art.

MISCELLANEOUS OBSERVATIONS, ILLUSTRATIVE OF THE PICTORIAL CHARACTER.

ADVENTURERS in Art are seldom adventurers upon any other ground;—if they travel, it is but to see. The organ of *vision* is to them the richest inheritance. A cultivated perception places within their reach objects of enjoyment from every quarter of the globe. The treasures of the land and of the deep, the ever-varying character of the seasons, and the phenomena of the elements, furnish the store-house of the painter's imagination, from whence he draws those enchanting combinations of hill and dale, of mountain torrent, or of placid stream.

But it is principally with the human "form divine," and with the

character and expressions of the mind under the various emotions of passions that swell the human heart, that he is most studiously concerned. It is with these elements of the soul that he must be conversant, in order to be able to cite them to appear at his bidding, and, by the magic of his pencil, to transfer them to the canvas.

The life of the painter (at least of one who is devoted to his art) has little in it to satisfy the curious. He is no politician; for the jarring elements of which that character is composed would have an influence on his works;—his pictures would be out of harmony, and his subjects would partake of a like confusion.

To music the artist has no objection, except that the length of time it would require to practise and excel in that art would interfere with his favourite pursuit. Music may give a momentary impulse to his mind: but poetry will be a nearer neighbour, a welcome guest, and a cheering companion.

The artist resembles the philosopher in the singleness and abstraction of his pursuits, caring little for the chances and changes of things, if his colours do but flow with ease, and are not liable to fade or change.

If he does not possess the splendours of life, the love of Art enables him to endure its privations. His hopes are fed, and his exertions animated by the reward of the judicious; and if not secure of contemporary applause, he consoles himself with the hope that posterity will do justice to his merits.

THE AMATEUR.—A man may be an Amateur, without the skill and practice of the painter, or the knowledge of the connoisseur. His love for the art must be founded upon a knowledge of the principles of painting. But he does not, like the connoisseur, profess himself master of that technical discernment which distinguishes, by the handling or the canvas, the originality of the performance. Neither does he burthen his memory with names and dates, but leaves them to the dealer and the collector. His business is with the qualities and the merits of the picture, new or old. He differs from the connoisseur in his critical acumen; and his admiration of a work is for its beauties rather than its scarcity, and he has little esteem for dry examples by the old masters, further than belongs to their character as marking the progress of Art, or the improvements of his favourite study.

The mind of the Amateur is open to a larger sphere of pleasure, and to more frequent opportunities of enjoyment: he does not, like the fastidious connoisseur, wait for the combination of rare qualities, or for that abstract perfection contemplated through his own exaggerated me-

dium as the ne plus ultra of the beau ideal, (which has often more of inexplicability than truth,) before he can pronounce his satisfaction from the sight of the statue, the gem, or the picture.

On the other hand, the Amateur does not admit inferior productions to any place either in his cabinet or on his walls, nor anything that bears the stamp of vulgarity or the marks of bad taste. The Amateur, as well as the connoisseur, can admire the hasty sketches of the master: but he does not pretend to see miracles as the accidents of his pencil; it is with a quiet feeling rather than with a rapturous heat that he views the works of Art.

Such are the predominant features in the character of an Amateur, which has been drawn by the pen of Addison.

PICTORIAL CRITICISM.—The abuse of language, or the language of abuse, was never carried further, or has met with so little check and more forbearance, than at the present time. The rich soil by which genius is nurtured gives rise also to the weeds by which it is sometimes choked. Works of literature are often judged of uncandidly, harshly, and in some instances cruelly; yet it is by literary men that they are thus treated,—by those who have some claim to talent, and some knowledge of the subject of which they treat. Not so with the Arts;—it is thought that a glance may suffice for judging and deciding upon the labour of years.

It is not always the wit of satire, when applied to his performance, of which the artist has to complain. The wounds from a sharp instrument heal the soonest;—but the hacking, butchering, and mangling wounds of the unskilful, are often fatal in their effects.

It may be, in the hurry of a printing-office, that an article on Art is got up many times under the influence of party feeling or prejudice, and as often to be distinguished for a daring boldness of remark and an unshrinking audacity of opinion.

The exaggerations of language, whether of praise or blame, are such as to stagger credibility; and on seeing the animadversions of some of the public prints, it might be imagined by those unacquainted with the subject, that some fraud or crime had been perpetrated, instead of only a bad picture having been produced.

There is a feature in this false and exaggerated criticism, but too apt to escape many; which is, that both the style and the subject of the picture are viewed through a distorted medium, or rather judged by the measure of some predilection in favour of a particular style or subject. Thus a man of a poetical imagination will look on a subject of humour as unworthy of regard; while the man of a different turn will pass over

the subjects of fancy, or look on them as the playthings of Art. Nor is the style less an object of consideration : there are those who affect the smooth, and others the bold and masterly ; and according to this or that liking, works of Art are praised or censured.

Neither is conversation on works of Art less free from the inflations of language or the violence of remark. — But it is our Annual Exhibitions that principally furnish out the critical banquet, and instruct the public how, and on what they are to look : it is here that the whole artillery of words is played off ; and the fault-finders are to show their skill,—as

“ With a connoisseur look, and a connoisseur glass,

From picture to picture in censure they pass :—

That curtain’s too red, or that sky is too blue ;

Or the distance or keeping is wrong in that view.

* * * * *

For all think the pleasure in seeing the sight,

Is to find it all wrong, and to set it all right.”

With this sort of *raisonnée* disposition, and this bias to scan the blemishes, what can escape ? If applied to the works of the old masters, there would be found matter of offence even in the best. But it is on modern Art that the phial of the critic’s wrath is chiefly poured, or the shafts of his satire principally directed. The mantle of ridicule, left by the literary caricaturist Peter Pindar, has been caught, and bandied about from one to the other, till the whole atmosphere of Taste is infected with the smell of his garment ; and instead of exciting a love and taste for the Fine Arts, the press has in too many instances warped the public mind from a natural disposition to admire and praise, to that of sarcasm and censure.

But while deprecating the want of candour, or the absence of judgement, in those out of the profession, it is no less to be lamented that artists themselves, who know the difficulty and feel the want of a right judgement on their works, are scarcely less severe on the performances of their contemporaries. “ It was once confessed to me,” said Dr. Johnson, “ by a painter, that no professor of his art ever loved another.”

It may, however, be held up as a warning voice to the profession, that, by depreciating contemporary excellence, they are injuring the best interests of the artist, and, more than all, are strengthening the line of separation between the promoters and encouragers of Art and themselves ; and giving opportunity for the dealer to step in, and exclusively derive those advantages and that influence which the painter should enjoy.

It cannot be denied that judicious remarks on works of Art tend not only to promote the best interest of the individual, by directing attention to whatever is meritorious, but also to repress whatever has the appearance of vitiating the public taste, or has a tendency to deprave the public morals: but then, the critic must be possessed of that judgement which alone can sanction his remarks, and render them beneficial either to the individual or to society.

It would be carrying the notion a little too far, to require the practice of the painter to be united with the talents of the writer, in order to comment on works of Art. But he must bring some knowledge of the principles of painting; some feeling similar to that which guides the pencil; and above all, a love and zeal for the promotion and encouragement of the Fine Arts,—not by an exclusive preference of the works of the old masters, or a prejudice in favour of any style or manner, whether old or new.

Of this class of critics there is certainly a sprinkling, and the advantage to individuals has been felt and acknowledged: in several instances hints have been taken and errors corrected, where observations have been made on the works of the artist by the candid and judicious critic. Men naturally oppose obstinacy to violence, and repel sarcasm with contempt.

Many are for applying what they call common sense as a standard of judgement in matters of Art. It is indeed an excellent ingredient; but in too large a portion it has the property of neutralizing, and would subjugate the artist to rules that would destroy the very essence of his works, and render them an every-day concern, instead of an embellished feature, or an exalted medium through which objects are viewed, not merely as what they are, but as what they might be.

A ROLAND FOR AN OLIVER; OR A PAINTER'S PICTURE OF POETRY, IN RETURN FOR A POET'S PICTURE OF PAINTING.

"I HATE *boetry* and *bainting*," said George the Second, with more bluntness than discretion,—for the unlucky words recoiled upon him, and have adhered to him ever since like a self-inflicted epigram. Yet want of susceptibility of taste for the Fine Arts, or the absence of the affectation of having it, is not the greatest fault of which a king can be guilty, or that which ought to bring upon him the most odium. The Art-despising

monarch must at least be allowed to have been strictly impartial on this occasion; he did not abuse one Art at the expense of the other: besides which, no one puts any faith in the critical opinion of the royal censor. But when a poet,—nay more, *the poet par excellence*,—no less an authority, in short, than Lord Byron,—declares himself expressly, without reserve, and in the most contemptuous terms, decidedly hostile to Painting, we may be forgiven for being a little overtaken by surprise, and staggered for a few minutes. It would almost be charitable could we persuade ourselves that what he uttered was merely a piece of bluster and rhodomontade, or a sally of affectation to which he gave vent in one of his splenetic moods; otherwise we must charge him with having been more obtuse than his admirers will be inclined to admit. "I know nothing of painting," says his lordship, "and I detest it, unless it reminds me of something I have seen or think it possible to see; for which reason I spit upon and abhor all the saints and subjects of one half of the compositions I see in the churches and palaces." There was something candid in the frank avowal of his ignorance; and his ignorance, again, might account for mere indifference. Indifference, however, would not suit his purpose; it was too unpoetical a state of mind for one so full of imagination as Byron. He knew no medium between enthusiastic admiration and open hostility; and accordingly disdained to employ any terms save those expressive of utter detestation and abhorrence. We think, however, that on this occasion his indignation carried him too far, making him the Europa of a *bull*. A man may be reminded of what he has seen, but an Irishman alone has the privilege of being *reminded* of what he only thinks it "possible to see!"

"Of all the Arts," continues his lordship, "it is the most artificial and unnatural, and that by which the *nonsense* of mankind is most imposed upon!" With regard to imposing upon the "nonsense" of mankind, we have nothing to observe, save that the expression is an original and bold one: "nonsense" seems here to be used as synonymous with "ignorance," or perhaps "gullibility." With the noble poet's leave, however, we are of opinion that another Art might be pointed out equally artificial and unnatural; and which has not only imposed upon our "nonsense," but imposed a good deal of nonsense upon us. Horace himself says, *ut pictura, poesis*; nor will the similitude between the two Arts fail to hold good quite as much in their talent for imposing upon the "nonsense" of the world, as it will in anything else. Is there then nothing strained, "artificial," "unnatural," to be met with in poetry,—either in the general design of a work, or in the grouping, attitudes, and expression of the characters? Does poetry not sometimes colour too

highly for Nature,—sacrifice truth to bravura of execution and effect; or exaggerate the moral chiaro-oscuro of the piece? Is it never guilty of extravagance,—of distortion? Does it on no occasion palm upon us morbid sensibility for real feeling, or substitute maniac frenzy for the energy of passion? Oh, my Lord Byron, those who live in houses of glass should be careful how they fling stones. That you should have ‘spit upon’ saints, is certainly in keeping with the rest of your conduct and your opinions; but after all, are not your own sinners equally ridiculous, artificial, unnatural, and absurd? Your Giaours, Zuleikas, Conrads, Medoras, Laras,—what are they but caricatures of real men and women, distorted and contorted on purpose to make people stare, and to display your skill in metaphysical anatomy, in defiance of probability, judgement, and taste? The use of the *lay figure* and model is, moreover, plainly discoverable in some of your works. Painters are not always quite so correct and decorous as they ought to be; accordingly when they want a model for a Madonna, a Lucretia, or a Vestal, they are sometimes fain to make their studies from ladies who have more of *Lucretius* than of Lucretia in their composition. Poets, too, have recourse to the same method much oftener than they ought, and without a similar excuse. It was less pardonable in Prior to impose his Chloe upon us as a bewitching nymph, than it was in Sir Joshua to borrow the charms of Kitty Fisher for his Cleopatras and Didos. So likewise will some of Byron’s heroines, if stripped of their poetic finery and delusive colouring, be found, even including Miss Haidee herself,—to be but copies of those frail wenches who encumber their parishes with more brats than they ought to have.

Had we room for such dissertation, and did it come within the professed scope of our pages, it would not be difficult for us to show that poetry, even that which is really most natural, is to a very great degree artificial and factitious. In the eyes of a philosopher, the divinities of poets,—we mean their mortal ones, whose apotheosis is derived from their petticoats,—are not a whit less absurd than in the eyes of an anatomist are those winged men which painters pass upon us for angels. The former are pleasing absurdities, no doubt; nevertheless, equally contrary to our moral as are the others to our physical experience. In both arts effect is everything: hence it is allowable in each to represent as probable that which we know to be impossible. If painting cheats us by representing the external world in its fairest guise, showing us faces that ever smile, and landscapes that ever bloom,—poetry deludes us to a still greater extent, by diffusing over a whole existence those passions and emotions, whether of pain or joy, that are of comparatively

brief duration. According to them, the paroxysms of the passions are all slow, lingering, chronic disorders. Nay, in its influence and operation, the latter species of delusion is the more mischievous. We are aware that the painter is confined to a single instant; and therefore when he expresses on his canvas the frenzy of bacchanalian festivity, or the delirium of enraptured love,—(we are getting poetical ourselves,)—or the ecstatic trances of visionaries, he does not bamboozle us—(we return to our prose,)—as the poet does, whose lovers are ever sighing, or billing and cooing, living on smiles and looks every day in the year, and every year in their lives, in spite of their looking-glasses and their grand climacteric,—in spite, moreover, of that which is more fatal to rapture than both combined, namely, the everyday wear and tear of life, and the unpoetical mood produced by constant familiarity. Few things even in this prosy world of ours, can be less poetical than a tête-à-tête between husband and wife, more especially if they happen to have married for love, with a truly poetical contempt for prudence. Here, however, we must apologize, as far as the noble bard is concerned; for his amorous couples are uniformly most antimatrimonially paired, being rather marriage-breakers than marriage-makers.

For our own part we are very much inclined to doubt whether the world would be at all improved, could the theories of poets, at least of the greater part of them, be reduced to practice. People would then be employed in plucking flowers instead of sowing corn; and the only manufacture that would thrive would be that of *making love*, of which, let the consumption be what it might, the production would, in a short time, greatly exceed the demand. If, then, painting be unnatural and artificial, what are we to say of poetry, at least of such poetry as his lordship's, except it be that it is quite artificial enough to keep the former in countenance? When we find banditti and desperadoes set-off in the most alluring colours, and represented as so many models of excellence for our study, we may surely be forgiven for suspecting some trickery in the business, and no little degree of deception. To say the truth, such pictures do not "remind us" of anything we "think it possible to see"; nor do we comprehend why that inability to discriminate between the *meum* and *tuum* which here sends an "unfortunate" gentleman to prison, should in the regions of poetry exalt him—not to the gallows, but into a remarkably interesting personage. We do not say that we "spit upon" his gentry of this sort, because that would be rather too much like putting his sinners upon a par with those saints whom his lordship wished to compliment after such odd fashion.

Surely when he penned his sweeping, sneering censure upon painting,

there was a beam in the poet's eye, not calculated to render it beaming with brightness and penetration. "I detest painting," says he, "unless it reminds me of something I have seen, &c." Ah! the mystery clears up a little! it is evident that his lordship gave the preference to matter of fact in painting, over the ideal. He meant to say that although he had no feeling for Raphael's 'Transfiguration,' or 'The Sibyls' of Michael Angelo, or the 'Lazarus' of Del Piombo, or 'The Holy Families' of Correggio and Murillo, he liked the Dutch and Anglo-Dutch schools, their representations of prize oxen and beef, the *inartificial* scenes of the ale-houses, and everyday nature as it is seen either in high or low life. Well-dressed dandies are undoubtedly more "natural" in our eyes than brawny patriarchs and prophets; sleek-headed, clean-shirted gentlemen less grotesque than the 'Moses' of Buonarrotti. Nevertheless, Byron's ideas on the subject are more plebeian than become a peer; nor was it worth while to have travelled to Italy and Greece for them, when he might have picked them up between Temple Bar and 'Change Alley. It must be admitted, however, that what his lordship has said must be highly gratifying to those artists who paint "things as they are," and things that "remind" us of what we may see;—not what carries us *extra flamentia mœnia mundi*; but "nice" pretty pictures of boys at marbles, and girls dressing dolls, joints of meat that might excite the envy of Leadenhall, and baskets of fruit that might put Covent Garden to the blush.—They ought to decree a statue to their noble patron.

One may, perhaps, be forgiven for suspecting that although gin-and-water may make an admirable poet, it makes an execrable critic,—at the best one fit only for a penny periodical, whose criticisms escape all criticism in their turn. It is, however, a most singular psychological case, that the author of 'Manfred' and 'Cain'—neither of which productions reminds us of aught that we have seen or may see, but rather transports us into most dreamy, visionary regions—should have entertained such an abhorrence of the improbable and unnatural in painting.

Some blame, we apprehend, must be thrown upon those "damned goodnatured friends" of his lordship's, who, in their excess of zeal for his reputation, have published every scrap of him they could lay their hands upon; without stopping to consider whether it might not be sheer impertinence, affectation, and silliness. "I never," proceeds his lordship, "saw the picture or statue which came within a league of my own conception or expectation; but I have seen many mountains, and seas, and rivers, and views, and two or three women, who went far beyond it—besides some horses." This is not exactly what might have

been expected from the writer who, speaking of the *Venus de' Medici*, says—

“There too the Goddess lives in stone, and fills
The air around with beauty; we inhale
The ambrosial aspect, which beheld, instils
Part of its immortality.”

Now if, notwithstanding all this, the statue itself did “not come within a league of his conception or expectation,” we must say that Byron was the most unconscionable of mortals. Did he really expect to inhale more than the ambrosial aspect, or to have complete immortality instilled into him? The ladies, in whose favour he makes some exception, certainly ought to have felt obliged to him, as such a compliment from so very fastidious and discriminating a judge, not only in painting, but in both female and equine beauty, must have been more than ordinarily flattering. Still, we are not quite sure that the quadrupeds do not fairly kick down and upset the whole of the biped part of the company, so strangely associated in his lordship's imagination, and like ill-bred brutes kick them to an immeasurable distance from themselves. Nay, we have some misgiving as to the correctness of the text, being greatly inclined to think that Byron wrote “ASSES,” and there certainly are animals of that species in the world which exceed aught that he or any one else could either conceive or expect.

Badinage apart, it is evident either that Lord Byron had two sets of opinions relative to painting and the other fine arts, diametrically opposed to each other; or, that the present one was merely assumed in order to try how far he himself could succeed in “imposing upon the nonsense” of Mr. Murray, to whom the epistle in which it occurs is addressed. In proof of this we have only to turn to the poet's Prophecy of Dante, where he speaks of the Fine Arts and their professors in the following rapturous tone of admiration:—

“Thus all they
Whose intellect is an o'ermastering power
Which still recoils from its encumbering clay,
Or lightens it to spirit, whatsoe'er
The form which their creations may essay,
Are bards: *the kindled marble's bust may wear*
More poesy upon its speaking brow,
Than aught less than th' Homeric page may bear;

One noble stroke with a whole life may glow,
 Or deify the canvas till it shine
 With beauty so surpassing all below,
 That they who kneel to idols so divine
 Break no commandment, for high heaven is there
 Transfused, transfigured; and the line
 Of poesy, which peoples but the air
 With thought and beings of our mind reflected,
 CAN DO NO MORE. Then let the artist share
 The palm.

This panegyric upon Art and its power over the human mind is put, it may be said, into the mouth of Dante, and consequently does not compromise the poet's private opinion, which might be very different, without subjecting him to a charge of contradiction. After, however, making every reasonable allowance upon the score of circumstances, it must be confessed that this passage, taken with the one before referred to, and some others of the same stamp, seem evidently intended to impress his readers with an idea of the poet's devotion to Art, and to be received as a sincere and enthusiastic homage to its powers. If he was all the while merely feigning a rapture he did not feel, however we may admire his ability and his eloquence, the detection of insincerity where one would fain believe that he is most in earnest, is more than disagreeable—it is absolutely chilling. Those, therefore, who would vindicate him from inconsistency and self-contradiction upon a single point, at the expense of his sincerity,—by doing so, cast a general suspicion on all the sentiments he has expressed, as all or any of them may equally have been dictated by the desire alone of producing effect. If his apologists wish so to exculpate him, let them by all means.

Byron, we apprehend, was rather high-minded than high-souled;—had not so much real as seeming depth of feeling; nothing of that calm dignity, that proud consciousness of superiority which gives an equanimity and serenity to the temper, that may almost be mistaken for indifference and apathy. He was too much of a literary coquette, affecting to disdain and make light of the applause which he evidently desired. That he should have derived any satisfaction from the mediocre in Art was not to be expected; but that he should declare in express and most unqualified terms that he *detested*—not bad painting, not indifferent painting, but—painting in general, is, indeed, passing strange. Had he then, “the highly gifted,” no sympathy for—was he incapable of holding communion with, thought and reflection, because they happened to be expressed by the pencil instead of the pen? Was he insensible to

the revelations of genius, the outpourings of fancy and taste, the emanations of mind that have so often teemed from the canvas or the marble?

Much must be conceded to such a wayward, spoiled, and petted child as Byron, who might utter, not only with impunity, but with the certainty of being admired, what would have brought down upon any one else lasting ridicule and disgrace. Let us imagine, for instance, an alderman, a banker, or some member of parliament, to have spoken of painting and the Fine Arts generally, in the same terms which Byron has done;—would he not have been assailed on all sides by the press; abused as a dull blockhead,—vituperated as a mean, narrow-minded, sordid wretch? Would he not have been “brickbatted,”—not indeed literally so, but after the manner of the sapient Mr. Weston, who has had old bricks and mortar unceremoniously flung in his teeth by the daily scribes, since he made himself so eminently conspicuous in advocating the demolition of ‘Our Lady’s Chapel,’ at St. Saviour’s? Most certainly he would: he would have been stigmatized as a Vandal, a mean-spirited churl, a despicable, grovelling wretch, a contemptible ignoramus. But Lord Byron—there is a proverb that would be applicable here, were it not that its coarseness forbids its being introduced; the scope of it, however, is, that the world is always most ready to show favour and tenderness to those who least need it: and so it is in regard to his lordship,—because, forsooth, there is much to admire in his writings, we must censure nothing they contain. His poetry is splendid; and we are therefore bound to believe that his morality is, if not exactly unexceptionable, at least quite as good as needs be. If we stand by him at all, we must stand by him through thick and thin, swear by him implicitly, surrender up common sense to him,—in short, we must not even make a wry face when we catch him lolling out his tongue at us, or evidently “*imposing upon the nonsense of mankind.*”

NATIONAL GALLERY OF PAINTINGS.

[Continued from page 390.]

VANDYCK AND RUBENS.

THE specimens of Vandyck and Rubens in this collection are not the finest we have seen, but are surpassed by the larger and grander works of these truly noble painters at Petworth and Grosvenor House.

The three pictures by Vandyck are, however, brilliant productions of a high style of art, and genuine proofs of the perfection of his manner. The 'Head of Govartius,' No. 27, is perhaps as fine a portrait as was ever painted; so pure and unaffected, and yet so rich in expression, and touched with a skill and spirit which gives to it all the charms of art and nature combined. The flesh tints, the *life-lights* that swim and twinkle in the aged eye, and the scant venerable locks that shine upon the forehead, are all marked with equal taste, feeling, and truth*.

The portrait of 'Sir Peter Paul Rubens, painted by Sir Anthony Vandyck' (!) must prove an object of high and great interest, from the numerous associations existing in the minds of all lovers of Art between those illustrious cotemporaries, each of whom has by his works, and still more perhaps by his rank and character in life, shed greater lustre on the profession than any other painters of the last two centuries. As specimens, however, of the style that is peculiarly his own, neither of these pictures is satisfactory; and it is much to be lamented that our National Gallery is not enriched by a single portrait by Vandyck, in which the high-bred graces of his manner might be seen and studied. No painter ever conferred upon his subject such an air of dignity and refinement; and it is difficult to say whether it was more owing to the charms of his pencil, or the peculiar skill with which his accessories were arranged. So happy, indeed, was his adaptation of all the parts to the whole, that the varied charms of personal grace and beauty, attitude and costume, with which he never failed to invest his portraits, still always seemed to emanate from, and belong to, the personages represented.

Had we a better Gallery, no one can entertain a doubt that we should soon have a better collection, as contributions would assuredly flow in from some of the superabundant stores of which our country may be justly proud.

The 'Theodosius' is a matchless and a brilliant gem, and we will undertake to say a decided favourite with the author of it,—a picture, above all things, we should conceive, calculated to convey instruction to the student, to excite his feelings, and direct his taste. The whole is drawn and painted with a vigour and expression that must stir the senses of any one possessing a single spark of genius or feeling for the art. The action of the figures is that of life and motion; the whole composition affords a happy union of the riches of Rubens, chastened by the

* This picture was among the earliest selections made for the students at the British Institution; and, as might be supposed, it was the favourite subject;—almost every one copied, or attempted to copy it.

grace and delicacy of Vandyck. The mitred priest and armed warrior, with their respective attendants, form a rich assemblage of colour and splendid display of costume, whilst the minor or secondary parts of the picture are equally worthy of admiration. The surpliced boy with the taper, and the crouching animal to whom his youthful attention is obviously attracted, are as fine as any other parts of the picture*. These three pictures were all in the possession of Mr. Angerstein, and afford additional proof of the spirit and judgment that guided his selection†.

From the hand of Sir Peter Paul Rubens we have here five pictures, the finest of which, in our opinion, is the 'Rape of the Sabine Women,' also one of the ornaments of Mr. Angerstein's collection,—a name which it is to be hoped will go down to the latest posterity with the fame of the Gallery of the British nation, among those whose taste and patriotism contributed to its formation. This picture is a very beautiful example of the best, if not the greatest, style of this stupendous master; for by that phrase alone can full justice be done to the strength and magnitude of his largest works. In point of unity and composition it is defective: a concentration of effect or, what is generally termed *keeping*, seems indeed to have been too mechanical a quality to have been much attended to by so unrestrained a genius as Rubens. Such, however, were the riches of his mind and pencil, that all sense of deficiency is absorbed in the splendid abundance which his works present. The picture before us contains two or three distinct and separate groups, full of beauty of various kinds, and each containing matter for a separate picture. It has long been a well known favourite, and an undoubtedly genuine work of his hand; it is so well known, that to describe it here would be tedious. There is, however, even in this picture, an inequality very frequently met with in the works of Rubens.

The 'St. Bavon' is a grand and highly studied composition, but deficient in that beauty of colour for which we are taught to look, and scarcely ever fail to find, in the works, or rather say the *pleasures*, of Sir Peter Paul; for so rich, playful and abundant, are his pictures in all the charms and attractions of the art, that he appears to have painted with far less of labour than all other men. This picture is a recent

* There was formerly in the Angerstein collection, or we are much mistaken, a picture by Vandyck similar in size and character to this,—the subject 'Christ betrayed,'—full of the same vigorous quality and high feeling,—more interesting to the artist and amateur, from its being a less finished work; and we should be thankful for any information as to its fate.

† We should rather call this a joint production of Rubens and Vandyck, than a copy by the latter from the former; and it presents a portrait of each.

acquisition, being part of Mr. Holwell Carr's munificent bequest, and is not so familiar to the public eye as the other well known pictures in the Gallery. It appears to be an unfinished work, or rather sketch for a larger one. The whole arrangement is more consonant with the rules of composition than is usual, and has indeed the air of being deeply studied in this respect. The whole of the groups unite in one grand action, and all the interest centers at length in the exalted figures of the Emperor and the Priest, to which every subordinate action seems tending.

When we say that this fine and highly interesting picture is not well seen, we mean no reflection on those by whom the arrangement of the pictures has been made, as we think them entitled to great praise for the very judicious means that have been used to admit so many more works after the walls had appeared full. It is devoutly to be wished that the day will soon arrive for affording a fit and commodious Gallery, studiously and skilfully adapted to the purpose, and where it will not require a telescope to bring some of the pictures within eye-shot of the beholder.

The boldness of spirit and character in the foreground groups, the horsemen, soldiers, and male and female figures of every variety, are truly characteristic of the master's powers; and the architectural part is also touched with equal versatility of power and skill. We very earnestly invite attention to this picture, because, judging by ourselves, we think it frequently escapes observation.

We have now to describe 'The large Landscape and Figures,' No. 64, a picture abounding with interest and powerful painting,—the subject homely and unpicturesque even to ugliness; but under the bright influence of a laughing sunshine, the busy associations of life and nature are combined into an harmonious whole by the commanding genius of Rubens; and this picture is rendered one of the most striking and most generally attractive in the Gallery. The Landscapes of Rubens at first sight appear to have little or nothing of nature in them; but, as has been well said of Lawrence's portraits, the subject appears to have been taken to pieces by the artist and remoulded after a fashion of his own, and by the alchemy of his genius reproduced, with the impress of his own intelligent mind stamped on every part. Probably this is the legitimate process of art: but it is singular that neither the sky, the trees, nor the houses in this picture, have any natural truth; yet so admirably are they harmonized, and so well is the scene peopled, and embellished with appropriate and interesting objects, that the spectator contemplates it with pleasure, and travels through its mazes, its meadows, and its distant hills, with increasing interest. It is no mean proof of the mastery with which the tale is told, when we see, without any striking

violation of apparent truth, the sportsman and his game, the distant covey, and the fowler preparing to let-fly, each made out distinctly to the eye, and almost in the foreground of the picture. It is a rich blaze of glowing colour, and possesses in its descriptive variety something to please all tastes; the scene actually appears to *hum* with life and motion. This is one of the gifts of Sir George Beaumont, himself a landscape painter of the highest order, as his two beautiful pictures in this Gallery would show, if they could possibly be seen. We have heard of works that require only to be seen to be admired; but so high is our estimation of the works of this great benefactor, that it would appear we do not think it necessary they should be seen at all.—*Vide* the darkest corners of the darkest room.

The large picture entitled 'Peace and War' is of that purely inventive or allegorical style in which Rubens so pre-eminently excelled, and to which his gorgeous, flowing and vigorous pencil was so well adapted, though to our minds it is a style derogatory to high art. With the greatest admiration indeed for his resplendent powers of painting, we must look in vain for purity and correctness, or any of that fine tone and sentiment which perhaps can only be the result of laborious study, and which was probably as adverse to the fiery genius of Rubens, as it was inconsistent with his rank and circumstances. The diplomatist and courtier could ill spare time or thought for the labours of the lamp; and having without it produced such works as will ever be the admiration of the world, what is there to regret? It is probable he possessed more grace of manners than of mind; and it is here that his illustrious compeer and attached pupil Vandyck so far exceeds his master,—we mean in grace and correctness, and that quiet ease which clothes all the personages of his pencil with the character of intellect and the tone of high breeding. His own portrait is the prominent feature in this splendid composition; and the children and animals are painted with all the freedom and success arising from the consciousness of knowledge and of power.—This is a splendid donation from the Marquis of Stafford, whose patronage and example has had so genial an influence on the Arts of our country during the last twenty years.

'The Holy Family (as it is called) with Saints,' is the least attractive picture by Rubens in the Gallery; and in truth we should apprehend there has been some mistake in the christening; for there is little of holiness in the plan or the personages; there is much fine painting in it, and rich glow of effect in the landscape. It is a choice subject for the study of the painter, but the sentiment of the composition seems more heathenish than holy. 'A noble family with Cupids' would seem more "*germane to the matter*."

ANCIENT ENGLISH ARCHITECTS.

[Continued from p. 286.]

WILLIAM BATLEY. Conceived, from his having assumed the title of architect (in the 15th century), that he must have been a builder of great eminence in Northamptonshire, and probably gave plans for many of the good mansion-houses which still remain in that and in the neighbouring county. On the north and outside wall of Wellingborough Church, Northamptonshire, is the following epitaph :

William Batley, architect, died 1674. æt. 80.

All worldly fabrics are but vanity,
To heavenly buildings for eternity.

HOWARD, Earl of Surrey. According to his biographer Nott, this celebrated poet designed and built a mansion called Mount Surrey, on St. Leonard's Hill, near Norwich, who says that it was designed with more elegance and taste than any of that age : it is probable it exhibited some imitations of the Italian style of architecture, and combined the appearance of a warlike castle with the convenience of a private house. It does not appear, however, probable, that either the house at Muswell Hill or the one in Surrey-street, Norwich, was built by the poet Surrey.—See the contradictions of the biographers of this nobleman's life noticed in a General History of the County of Norfolk, 2 vols. 1829. The celebrated Earl of Surrey was beheaded 1547.

RICHARD KEILY was the architect of Hill Hall, Essex, a large quadrangular building built for Sir Thomas Smith, and began in 1548. Sir Thomas was principal secretary to Edward VI. and to Elizabeth.

JOHN ALLEN, 1559, an architect of great esteem during the reign of Elizabeth. See Sir Walter Scott's *Life of Dean Swift*, vol. x. p. 520, where are verses on Troulus, (or Joshua lord Allen, whose father John lord Allen was the son of Sir Joshua Allen, Lord Mayor of Dublin, 1673. He was grandson of the architect).

"This was dextrous at his trowel."

This professor of architecture was employed by many of the nobility, particularly by Lord Howth. He settled in Ireland, and was afterwards consulted by Lord Stafford in some of his architectural plans.

RICHARD ASTON, Abbot of Peterborough, commenced building the east end of his conventual church at the close of the 16th century.

THEODORE HAVEUS *Cleviensis* was, it is said, the first to exhibit a Palladian style in miniature in the gateway of Caius College, which nearly resembles the tombs of that period, and, like them, is composed of

various marbles formed into columns, entablatures, and alcoves upon the Italian plan, then newly introduced into England.

The eastern side of the College of Caius and Gonville at Cambridge, in which are the *Portæ Virtutis et Sapientiæ*, was built, says Walpole, in the year 1567. These are joined by two long walls to the *Porta Humilitatis*, and in these are two little Doric frontispieces;—all, in appearance, of the same date, and showing the Roman architecture reviving, with little columns and pilasters, well enough proportioned in themselves, and neatly executed, though in no proportion to the building they were intended to adorn. In the entries of the college, under the year 1575: "*Porta quæ Honoris dicitur et ad scholas publicas aperit a lapide quadrato duroque extruebatur, ad eam scilicet formam et effigiem quam Doctor Caius dum viveret, architecto præscripserat, elaborata.*" This gate cost 128*l.* 9*s.* In the same year are these words: "*Positum est Joh. Caio ex alabastro monumentum summi decoris et artificii eodem in sacelli loco quo corpus ejus antea sepeliebatur: qui præter insculpta illius insignia et annotatum ætatis obitusque diem et annum, (uti vivus executoribus ipse præceperat) duas tantummodo sententias has inscripsimus. Vivit post funera Virtus—Fui Caius.*" This monument (made to stand upon the ground, but now raised much above the eye, on a heavy base projecting from the hall,) is a sarcophagus with ribbed work, and mouldings somewhat antique, placed on a basement supporting pretty large Corinthian columns of alabaster, which uphold an entablature, and form a sort of canopy over it; the capitals are gilt, and painted with ugly scrolls and compartments in the taste of that reign. The charges of the founder's tomb were as follows:

	£	s.	d.
For alabaster and carriage	10	10	0
To Theodore and others, for carving	36	16	5
Charges extraordinary	2	0	2

Then, in the year 1576 are these words: "*In atrio doctoris Caii columna erecta est, eique lapis miro artificio elaboratus atque in se 60 horologia complexus imponitur quem THEODORUS HAVEUS Cleviensis, artifex egregius, et insignis architecturæ professor, fecit, et insignibus eorum generosorum qui tum in collegio morabantur, depinxit; et velut monumentum suæ erga collegium benevolentiae eidem dedicavit. Hujus in summitate lapidis constituitur ventilabrum ad formam Pegasi formatum.*" That column is now destroyed, with all its sun-dials; but when Loggan *did* his views of the college, the pillar (though not the dial) was yet standing. In the college is a good portrait, on board, of Dr. Keys (not in profile), undoubtedly original, and dated 1563, ætatis

sume 53, with Latin verses and mottoes: and in the same room hangs an old picture (bad at first, and now almost erased by cleaning,) of a man in a slashed doublet, dark curled hair, and a beard, looking like a foreigner, and holding a pair of compasses; and by his side a polyedron composed of 12 pentagons. This is undoubtedly THEODORE HAVEUS himself*, who, from all these circumstances mentioned in the Latin inscription relative to the obelisk, &c. "which was erected, and a stone of wonderful workmanship placed upon it, which Theodorus Haveus, a clever workman and noted professor of architecture, made and adorned." He was not only the architect of this obelisk, but the sculptor and painter.

RODULPHI SIMONS, SYMONDS, or SIMMONS.—In the gallery of Emanuel College, (which college was founded in 1584,) among other old pictures, is one with a Latin inscription, recording that the original of the portrait was the most skilful architect of *his* day; as, in addition to the numerous edifices constructed by him, he wholly built the two colleges of Emanuel and Sydney. Of the latter the first stone was laid May 20, 1596; and it is said to have been completed in 1598. Simons also repaired a great part of Trinity College.

The situation of the chapel of Sydney College is nearly north and south, and the same as the old chapel of Emanuel College. Cole corroborates the idea that both Emanuel and Sydney Colleges were built by Simmons, who ingeniously contrived to convert the chapel of the Dominican (Emanuel) friars into a refectory, and the refectory of the Franciscans (Sydney) into a chapel†.

ANDREW JAMISON, 1586, a Scotch architect, mentioned incidentally by Walpole as the father of Jamison the painter. Of the productions of this architect I have not been able to glean any memoranda.

ROBERT ADAMS, who, according to Herbert, p. 1697, translated Ubal dini's account of the defeat of the Spanish Armada from the Italian into Latin, 4to, 1589, with maps, was surveyor of the Queen's (Elizabeth's) buildings. Walpole says he seems to have been a man of abilities, though he cannot specify his works in architecture. But there are two plans extant which he published: one is a large print of Mid-

* We should delight in seeing this portrait correctly engraved, before every vestige of this architect's face has vanished. This wish will also apply to the subject of the next article.

† This account may tend to exculpate Sir Walter Mildmay, the founder of Emanuel, from the charge of wilful Puritanism in building his chapel north and south, instead of east and west.

dieburgh, dated 1588; the other, of the same date, is a small parchment roll, drawn with the pen, and entitled *Thamesis Descriptio*: showing by lines across the river how far and from whence cannon balls may obstruct the passage of any ship upon an invasion from Tilbury to London, with proper distances marked for placing the guns.

Adams was buried in an aisle on the north side of the chapel of Greenwich, with this inscription: *Egregio viro Roberto Adams operum regiorum supervisor, architecturæ peritissimæ, obi. 1595. Simon Basil operationum regiarum, contrarotulator hoc posuit monumentum 1601.*

R. BREWS, according to the *Excursion in the County of Suffolk*, 1818, 12mo, was the builder of the hall of Little Wenham in that county. It is here said that this Hall has been generally deemed a fine old building, and was erected by this architect in 1569, as appears by an inscription over the doorway. Although this building (continues the writer of this work,) has been very little noticed, it is highly deserving the antiquaries' attention as a good specimen of the architecture of the time, and though not inhabited, is still in a good state of preservation.

JOHN ABEL, 1597.—Price in his *History of Hereford*, 1796, speaking of the Town or Shire-hall of this place, says, "By whom it was built I have not been able to discover; but it seems by its style to have been erected during the reign of James I. by the famous JOHN ABEL, who many years after proved of so much use during the time Hereford was besieged by the Scots."

[To be continued.]

THOUGHTS ON THE CHOICE OF A SUBJECT.

[Concluded from Vol. ii. p. 191.]

HAS the reader ever been at all afflicted with the *cacoethes scribendi*, and having given his lucubrations to the world, afterwards received from some unexpected unknown quarter a notice of commendation, which, while it flattered his vanity also proved the worth of the praise in the soundness of critical remark with which it was accompanied?—he will then know how to sympathize in the feeling of surprise and pleasure which rises in the mind of one who, having with all the diffidence of a studious retirement formed and published certain opinions, afterwards found there were persons assenting to the validity of those opinions,

whose assent it was a reward of itself to obtain*. If it should be thought that this acknowledgment comes somewhat late, it must be answered, that there are circumstances constantly arising, over which we have no controul; and at any rate it is not always becoming one who has had the good fortune to obtain a certain degree of reputation, lightly to expose it to the chance of being found undeserving. While, however, the writer of the "*Thoughts on the Choice of a Subject*" has been complimented on such opinions as he had formed, there was also a challenge given to maintain those opinions, and authorities of no small importance quoted against him. Pride then would require a recurrence to his former position, even if gratitude did not call for an acknowledgment of the obligation. Our opponent, however, must excuse the observation, that he has in some measure mistaken the nature of our remarks, which were merely a protest against the doctrines held alike by poets and painters, to depreciate the labours and the art of each other, when not suited to their own individual objects.

A wild enthusiast like Barry, or one who was almost as wild an enthusiast, Northcote, could see no poetry in any combination of ideas which could not be shaped into a picture; and a critical poetaster sneers at this test, and makes a disparaging comparison of the Arts, because the artist would have an endless labour who would undertake to depict all the scenes described by Shakspeare or Milton, and because "the winged rapidity of poetry presents us with images, so vivid and yet illusive, so distinct and yet shadowy, as to set all Art at defiance." But while commenting on these opinions, we did not mean to deny that there was considerable truth in the answer they gave to the doctrines of Barry and Northcote. We only meant to protest against two arts being contrasted for the purpose of disparagement, which were too dissimilar to be opposed to each other with justice, and of which each possessed peculiar advantages over the other. It was an observation of Fuseli upon an argument on this very subject, that, if you sent a person who knew nothing of flowers into a garden to bring a rose, and described it ever so accurately in the most poetic diction, it would be a chance whether he brought the veritable flower;—but present to his eyes the vilest portrait of one, and he would not mistake it. So, in the comparison between the Arts, there may be respectively subjects suited for the one, which could not be so successfully treated by the other. The vivid portraiture of art can convey the idea of an individual passion or feeling, or scene or action, better than the most laboured descrip-

* See Library of the Fine Arts, vol. ii. page 294.

tion, though it may not be equally suited to detail a continued series of them. But it is different with abstract ideas, which may be highly poetical at the same time that they are not sufficiently real to be depicted by the most imaginative. We should, however, here observe, that all is not poetry which is poetical, though it has lately been the fashion with many who gave themselves credit for fine writing and deep thinking to maintain that doctrine. The best definition of poetry that has been given, is in the words of Milton :

"Thoughts that voluntary move
Harmonious numbers."

And until these new lights and metaphysical fancies had bewildered our essay-writers, it was always supposed that some rhythm was necessary to constitute poetry. But it does not follow because an idea is poetical, that therefore the bare idea should constitute poetry. Water is food and so is air to the body ; but when we talk of food, who thinks of air or water ? Yet even supposing we are wrong in these opinions, we have yet another to bring forward. It is triumphantly asked "Who shall paint Elijah's mantle of inspiration ! the still small voice ! the war-horse whose neck is clothed with thunder ! the magic girdle of the fairy queen ! or the cestus of Homer's Venus !" &c. To these we answer :—Many an artist, who, according to the ideas of poetry by these lovers of fine writing, should be called poets, and much more rightly than hundreds of such authors as have been induced, poor infatuated mortals ! to give their jingling empty rhymes to the world. Had Fuseli never embodied the idea of the Nightmare, or many others of his extraordinary conceptions, or Guido his personification of "the rosy-fingered Aurora," these might have been included in the string of queries we have quoted ; and it is impossible, even for a greater than Mr. Cunningham to pronounce what genius in art can or can not accomplish. We use the words, "a greater than Mr. Cunningham" with great humility ; but we admire this gentleman's phraseology so much, that we cannot but adopt it on all fitting occasions. "Much of our finest poetry," he observes, "would slip like quicksilver from the pencil of a greater than Mr. Northcote." And he cannot complain if we apply to him language which he thought decorous to use towards that eminent painter, when bending "beneath the burden of fourscore." Though not pretending to any skill in art, and to still less in poetry, we see not why the subjects which have been particularly pointed out as impossible to be executed, should slip like quicksilver from the pen-

cil of a superior artist. These, and a multitude of such subjects there are, which, to an ordinary mortal would appear difficult to be achieved, but than which, in the hands of genius, when undertaken, nothing appears easier.

Ignorance is generally incredulous, and in its conceit puts the limit of its own inefficiency to the powers of art. With such ineffable self-satisfaction, it is useless to argue: it will be enough for us to deny its assertions, and not allow the youthful artist to be led away even by such an authority, and leave unattempted what, until attempted, cannot be pronounced impracticable.

Here then we dismiss the question, protesting against either art being disparaged in a vain comparison with the other. Each has its distinct province, and its distinct advantages: but if the comparison is to be forced upon us, we must contend that the art of painting need not shrink from her rival. The best poetry is that which leaves most for the imagination to dwell on,—and what poetry answers this end so much as the contemplation of the works of the best masters! But we are not the less admirers of what is great in poetry, because we cannot perceive the talents or assent to the opinions of a third or fourth rate versifier. We admire the cottage scenes of Gainsborough, or the coast scenes of Collins, or the delightful delineations of Wilkie, though they have been unsung by any poet, and perhaps would not be suited to the fetters of rhyme; but we do not therefore turn with the less relish to the works of Newton or Leslie, or any others who have recourse to the literature of the country for the subjects of their choice. The painter, as well as the poet, may choose to look at nature, and depict her various scenes through the medium of his own conceptions; but he will not be giving a less proof of an elegant or highly cultivated mind, or even of originality of thought, by embodying the conceptions of others.

We love to see the sister arts go hand in hand, nor should we regret the associations which recalled to our minds the poetical creations of kindred genius. On the contrary, we may feel as grateful for the recollection of a favourite passage in any author, as for the delineation of the most delightful scene in nature; and if both combined, the gratification might be proportionally increased. One of the greatest charms of Claude is his fondness for introducing figures illustrative of some circumstance related in classical or sacred history:—the Flight into Egypt is thus represented in one part of a picture, with a group of Arcadian shepherds dancing in the foreground, or vice-versa, with some other circumstance of like pictorial interest. The same remark applies to Wilson, and also to our Turner, who does not neglect this easy, yet

very important means of enhancing the interest of his works. It may be a question whether subjects introduced purely mythological would command the feeling we should wish to inspire; but there can be no doubt in such a choice as the "Landing in Italy," or most from the pencils of the great masters we have named. Indeed, we hold that the genius of an artist is not less shown in the choice of his subjects than in his manner of treating them. Faulty as the figures of Claude are said to be, there is a spirituality,—a fitness about them, for the scene in which they are placed, with a classicality of air which shows them to be the emanations of a mind of the finest mould of correct and elegant taste. The extravaganzas of Fuseli or Martin may be imitated with success; but who has yet touched the circle of a Hogarth, or a Wilkie, without showing an immeasurable inferiority, or degenerating into positive vulgarity? Let another strive to think of a subject in the style of these unrivalled masters, and it would be all but impossible to suggest one; but every new work they bring forth, at once gives proof of its paternity, and seems to declare the utmost easiness of conception. To such minds subjects are inexhaustible, for they are chosen from the manners of the people with whom we live in every-day intercourse—they are to be met with at every turn; but we do not perceive them till they are caught by the superior perception of the painter, and held up the objects of our admiration. Such men walk alone in their sphere, and are beyond all rules of criticism, which are never calculated for genius of an original order. Our views are directed to the many who are ambitious of excelling in the way in which others have excelled.

Of our living artists, as we have already intimated, Mr. Briggs is the most after our own heart for his choice of subjects. Mr. Howard's subjects are highly poetical, but fancifully so;—they are not based upon any feeling of our nature, and we look upon them with that kind of admiration with which we look upon the stars. They are very beautiful, but we have no fellowship, no feeling in common with them. Mr. Hilton is fond of selecting subjects from the sacred writings or from the older poets; but though these afford proofs of high taste and feeling, it is seldom that subjects can be found in them to excite that degree of sympathy which we wish to see Art employed in creating. There is a fashion in taste, with which it is useless to contend; and no man after all has a right to be in reality,—much less to believe himself unjustly,—very far in advance of the age in which he lives. On this point we have the authority of Sir Joshua Reynolds in his Seventh Discourse, "Whoever would reform a nation," says the illustrious President, "supposing a bad taste to prevail in it, will not accomplish his purpose by going directly against the

stream of their prejudices. Men's minds must be prepared to receive what is new to them. Reformation is a work of time. A national taste, however wrong it may be, cannot be totally changed at once; we must yield a little to the prepossession which has taken hold of the mind, and we may then bring people to adopt what would offend them, if endeavoured to be introduced by violence." These observations, however, do not apply to Mr. Hilton, but to those self-called *par excellence* painters of history, who, selecting subjects with which we have no sympathy, turn round, and in no measured terms abuse the taste of the public, merely because that public cannot comprehend their merits. The heroes of antiquity and their virtues are now quite out of date, and we therefore beseech the student never to read Livy when at a loss for a subject for an historical picture, though he may introduce such into landscapes. We recommend him as little to read Spenser, or the older dramatists and poets. Few persons now read them*; and half the effect of a picture is lost if all the circumstances respecting it be not at once either seen or remembered. If the story be not understood or approved, nothing can redeem the deficiency—not the most correct drawing or the most admirable arrangement, or the nicest management of light and shade and minutæ of colour—and of all these Mr. Hilton is master. Mr. Briggs has delighted us in his subjects; but we wish he would take our advice and paint without waiting for commissions. We would direct his attention to our popular poets, known and unknown, and beg of him to show that poetry is not so very superior in point of expression to painting. Shakespeare we will allow is one not to be approached without fear and trembling. Independently of his intrinsic merits, his works have been so familiar to us from our childhood, that we have formed certain idealities of his characters which it is unwise to cope with. But how many passages there are in other writers yet unattempted, and which could scarcely fail to present all the features of a good picture:

"Why weep ye by the tide, ladye?
 Why weep ye by the tide?
 For ye shall wed my youngest son,
 And ye shall be his bride.
 And ye shall be his bride, ladye,
 So comely to be seen;
 But aye she loot the tears downfall
 For Jock of Hazeldean."

* We once borrowed a volume of the *Fairy Queen* from a College Library at Cambridge, and though the book had, according to a note in it, been in the library nearly one hundred years, the leaves were uncut!

Or the early fate of him for whom

"Gray Bolton's monks were hymning plighted mass,
Their requiem for the hunter's soul who died
Beneath their wall, the boy of Egremont."

"What is good for a bootless bene'
The Falconer to the Lady said,
And the Lady answer'd, 'Endless sorrow,'
For she knew that her son was dead."

Or not to multiply quotations, that congregate of pictures "The Dream,"
when the poet saw the reflections of life from the time, when were

..... "Two beings in the hues of youth
Standing upon a hill, a gentle hill,
Green and of mild declivity,"—

to when "the wanderer was alone" and

..... "with the stars
And the quick spirit of the universe
He held his dialogues; and they did teach
To him the magic of their mysteries."

In summary of our ideas, we should wish to see centered in a grand composition subjects like these, which might include everything to please us in memory, with the addition of all that was excellent in execution. Landscapes, architectural fragments or buildings, some portion of the animal creation, the garb and manners of an older world, with what is pleasant to remember in our literature, and yet not as *too* familiar. With these we would associate the feelings and passions common to all ages and all nations. The fair or manly proportions of the human frame, the innocence or inexperience of youth, and all that can create or command sympathy with good taste. The misfortunes of mankind, domestic afflictions or bodily pains or infirmities, leave to our Gallic neighbours; leave them also classical selections from the Roman History, and all those subjects where violence of action or motion is to be depicted, or even more than the easiest motion of body.

It is a foolish ambition also for an artist to select a subject which requires an exhibition of every muscle in exercise, merely to show a knowledge of anatomy; for it is as likely to create disgust in the hundred as to excite admiration in the few. The wisest policy is to consider the means of pleasing the many, and the many longest. This is not to be done merely by caprice. Vulgarities in art may to a certain extent meet with encouragement, for they will please in the print-shops, and afford food for a vitiated taste. But these can have no lasting influence over the mind; rivals in absurdity will constantly arise to consign them to ob-

livion, and the artist will find he has only been labouring for his "daily bread,"—and not for fame. If he have the *mens divini*, the high spirit of genius, he will scorn all ignoble means of notoriety, satisfied that if he deserve it, justice will some day be awarded him. If he have not that high spirit and feeling,—if he feel that he is only to be classed among ordinary mortals, then he is certainly wise in his generation to pursue his avocation in the way he finds most profitable.

SIR F. BOURGEOIS AND THE DULWICH GALLERY OF
PAINTINGS.

SIR FRANCIS BOURGEOIS was one of those mortals who, though not blessed from their birth by any rare endowments of the mind, are placed by the caprice of Fortune in situations to become the envy of even the most able of the children of genius. "There is a pleasure in painting which none but painters know," said an enthusiastic votary of the art. There is also a pleasure in *possessing*, which painters seldom know, but which the true collector would not exchange for any which might arise from mere mechanical labour. It was the good fortune of Bourgeois to share both pleasures; and if he had not the power to hand down his name to posterity on the one side as the inventor of great works, he has done that which is almost tantamount, as the founder of a gallery, from which thousands may continually receive lessons in taste, and engage hours of delight in perusing works of far more varied character and excellence than could have been put together by the unaided exertions of almost any individual.

Bourgeois was descended from a Swiss family, which was said to have held several respectable offices in the State in their original country, but which had sunk into obscurity; and, like many others, sought in England the means of retrieving their fallen fortunes. He was born in the year 1756, in London, his father having pursued there the occupation of a watchmaker in St. Martin's Lane. When about eight years of age, the celebrated Noel Desenfans, whose name must be ever associated with his, came to lodge at the same house. This gentleman was a teacher of languages, in which capacity, being moreover a man of great natural ability, he gained the means of acquiring powerful connexions. He had also a great predilection for the Arts, and was con-

sulted by many of the nobility in the formation of their galleries. His taste and knowledge in matters of Art became at length known to the unfortunate Stanislaus, King of Poland, who remitted to him a considerable sum of money for the purchase of paintings for the Royal Gallery at Warsaw. The subsequent ill-fate of that monarch prevented this destination of the pictures which had been bought, and they remained in the hands of M. Desenfans. Such a prize was sure to excite the jealousies of his less fortunate fellow-adventurers; and all sorts of surmises were spread about him, and the world forgot—what we should have expected the experience of four thousand years might have taught it,—that in our actions we are as much the slaves as the masters of circumstances. Whatever, however, might be the singularity of the acquirement, the possession of such treasures became a matter of considerable notoriety, and the destination of them by the aged collector one of as considerable speculation. Even the curiosity of royalty was excited; and His Majesty George III., with that degree of bonhommie which led him to inquire into the private circumstances of many of his subjects, who little thought of such inquisitorial surveillance, condescended to make himself master of the secret. It was after an audience with the King that Bourgeois said to a friend, “His Majesty has congratulated me on being Desenfans’ heir. I assured His Majesty it was the first intimation I had of such good fortune attending me.” This good fortune, however, did await him. Having early showed a predilection for the Arts, he was placed as pupil with the celebrated Louthembourg at the instance of M. Desenfans, whose example and conversation perhaps it was which had awakened the feeling originally. Under Louthembourg’s instructions he paid considerable attention to his art, and made himself master of the elementary principles. He afterwards travelled on the continent, and proceeded through Germany to Poland, where, with letters from his friend Desenfans, he was favourably received by the King, who conferred on him the Knighthood of the Order of Merit. This honour was, on his return to England, confirmed to him by George III., when he was also appointed Landscape Painter to the King. Thus he afterwards continued the practice of his profession with great perseverance: but though his works exhibit a strong feeling for art, and met with many admirers, they must be pronounced crude and sketchy, and not such as in the present day would be thought to entitle an artist to the honours of the Academy. He was, however, elected an Academician in 1792; but he soon after retired from the more active pursuit of art, M. Desenfans having in 1804 bequeathed to him his property, with the paintings before referred to. This was, per-

haps, in some measure due to him, he having given very considerable assistance in the due selection of choice and undoubted works; as M. Desenfans, though a man of considerable shrewdness and some taste, had not that tact and knowledge of Art which is always necessary for a collector of pictures*. Before the death of this gentleman a sale of his pictures was made, and the best reserved, and thus bequeathed to one who had the good sense to leave them in such a manner as enabled the public to receive the full advantage of such a collection. Sir F. Bourgeois having been placed in a situation to enjoy the pleasures of a cultivated taste and refined society, was in the habit of visiting the Master and Fellows of the Charitable Foundation, or College, at Dulwich; for the maintenance of which large estates had been left, in the reign of James I., by W. Alleyn, an actor. On one of these occasions it was incidentally suggested that to that body his collection would be an appropriate gift, as they already had a Gallery, and were not shackled with any onerous duties to divert them from the due care of the paintings; the distance from London also was not inconvenient for visitors; while it would operate favourably in preserving them from the atmospheric and other evil influences of the metropolis. The idea remained in his mind; and after an ineffectual offer of them to the Government, upon certain conditions of building a Gallery, which, (with the usual culpable inattention of former Administrations to the Arts,) was refused, he determined to bequeath them to the Master and Fellows of Dulwich College, with such a sum as should ensure their proper preservation. This he duly carried into effect, leaving with the paintings (above three hundred and fifty in number) the sum of 10,000*l.* for their being kept in order, with another sum of 2000*l.* to build or adapt a Gallery for their disposal. He also bequeathed 1000*l.* each to the Master and Chaplain, and left the Master and Fellows his residuary legatees.—Dulwich is a pleasant village near Norwood, in Surrey; about four miles from the bridges, whence coaches are proceeding almost every hour in the day, and a visit to which forms one of the most delightful intellectual trips which the neighbourhood of the metropolis affords.

The collection, though containing, (as may be supposed among so great a number,) many inferior specimens of some of the masters, among others presents some of unrivalled excellence. It is particularly rich in the specimens of the Dutch and Flemish schools, among which we must point out the works of Wouvermans. The specimens of Murillo also are extremely valuable; and some of the Italian school (where, however,

* See ante, p. 102.

the deficiency is principally to be perceived) very brilliant. The portrait of 'A Young Man Drawing', by Salvator Rosa, as it is termed in the Catalogue, is in reality a portrait of himself, and deserving of a better place than at the top of the room. There are a few additions by Sir F. Bourgeois from the pencils of modern artists, and among them a portrait of Desenfans by Northcote. The portrait of Bourgeois by his friend Sir W. Beechey (from which we take our engraving), and which is one of the finest specimens of portraiture we have ever seen, is, we hope, destined to be placed by its side. It was completed only a few days before the fatal accident occurred,—a fall from his horse,—which was the cause of Sir F. Bourgeois's death, on the 8th of January, 1811. He was buried by the side of Desenfans in the chapel of the College at Dulwich, according to his own wish; and perhaps nothing can more clearly show the amiable character of the man, than the attachment he seems to have entertained for this very excellent and well-conducted Charitable Institution. In private life he was universally esteemed; and the public owe him a debt of gratitude which is not the less just for its not having been more ostentatiously demanded, or more thankfully acknowledged. Some of his own works are placed by his legatees among the paintings he bequeathed; they prove him to have been not only extremely mannered, but also, as far as his aptitude for art allowed, a close copier of his master Louthembourg. He was particularly fond of painting horses; and with this feeling he seems to have imbued the mind of one who, we believe, was his pupil, but who has succeeded in this department much better,—Mr. R. B. Davis.

We have taken this earliest opportunity of recalling his good deeds to the memory of all lovers of art, feeling a peculiar satisfaction in the thought, that there are some men who, either in death or (as the worthy President of the Hibernian Academy, Mr. Johnston,) in life, devote their fortunes to the noble ambition of associating their names with great public institutions, and for highly useful public purposes.

In conformity with one part of our scheme of rendering this work a *Library* of the Fine Arts, we insert a List of the Paintings, according to the Catalogue.

CATALOGUE OF THE COLLECTION OF PICTURES BEQUEATHED
TO DULWICH COLLEGE, BY SIR FRANCIS BOURGEOIS.

Entrance to the Gallery at the south end of the College, the right-hand Road.

[Tickets of Admission may be had (*gratis*) of Mr. Colnaghi, 23 Cockspur-Street; Carpenter and Son, Old Bond-Street; Mr. Lloyd, Bookseller, 23 Harley-Street; Mr. Ackermann, 101 Strand; Mr. Clay, 18 Ludgate-Hill; Messrs. Hurst and Robinson, Pall Mall; of Mrs. Wetton, 21 Fleet-Street; and of the following Bookellers in the Country—Mr. Hughes, Richmond; Mr. Markby, Croydon; and Mr. Dunkin, Bromley.]

Portraits of Mrs. Sheridan and Mrs.

Tickle*, *Gainsborough.*

View near Rome, *Joseph Vernet.*

Landscape, Cattle, and Figures, *Cuyp.*

A Cow, *P. Potter.*

A Man smoking, *Ostade.*

Landscape, *John Wymants.*

Landscape and Figures, *Cuyp.*

Landscape and Figures, *P. Wouwermans.*

Cottage and Figures, *D. Teniers.*

Interior of an Alehouse, *Adrian Brower.*

Interior of a Cottage, with a Man and Woman Drinking, *Adrian Van Ostade.*

Sleeping Nymph and Satyr, *Cornelius Poelenberg.*

Landscape, with Cattle, *Sir F. Bourgeois.*

A Man holding a Horse, *Sir F. Bourgeois.*

A Woman with a Jug of Beer, *Ostade.*

Landscape, *John Wymants.*

Landscape, with Cottage and Figures, *D. Teniers.*

Landscape, with Sheep and Figures, *Cuyp.*

Landscape with Gipseys, *D. Teniers.*

A Sow and Pigs, *D. Teniers.*

A Cottage, with Figures, *D. Teniers.*

A Cottage, with Figures, *D. Teniers.*

Landscape, with Cattle and Figures, *Karl du Jardin.*

Winter, *D. Teniers.*

Landscape, and a Windmill and Figures, *Cuyp.*

Landscape and Figures, *Cuyp.*

Landscape, with Brickmakers, *Teniers.*

View on the Sea Shore, *Sir F. Bourgeois.*

Landscape, with a Woman Milking, *Cuyp.*

A Lady purchasing Game, *Gonzalez.*

Landscape and Figures, *Wynants and Wouwermans.*

A Group of Cupids, *Rubens.*

Landscape, with a Boy Driving Cows, *Cuyp.*

Pan and Syrinx, *Gerard Lairese.*

Apollo slaying Marsyas, *Gerard Lairese.*

Apollo and Daphne, *Gerard Lairese.*

A Tiger Hunt. *Sir F. Bourgeois.*

Landscape, with Sheep, &c., *Cuyp.*

Landscape, with Haymakers, *Wouwermans.*

Landscape, *Jacob Ruysdael.*

A Man at a Cottage Door, *D. Teniers.*

Landscape, with Hunters, *Cuyp.*

* This Picture does not belong to the Bourgeois Collection.

- Cows and Sheep, *Cuyp*.
 Landscape, with a Bridge and Figures, *Jacob Ruysdael*.
 A Moorish Market, with Figures, *Lingleback*.
 Landscape and Figures, *Berchem*.
 Landscape, with Horses and Figures, *Wouermans*.
 A View near Dort, *Albert Cuyp*.
 Mater Dolorosa, *Carlo Dolci*.
 Landscape, with Girl and Cow, *Karl du Jardin*.
 A School, with Girls at Work, *Cresp i*.
 Interior of a Cathedral, *Saenredam*.
 Flowers in a Vase, *Breughel and Rubens*.
 Landscape, with Cattle and Figures, *Roghman*.
 Portrait of a Man, *Rembrandt*.
 Landscape, with a Sportsman, *Karl du Jardin*.
 Landscape, with Cattle and Figures, *Roghman*.
 Landscape, with Cattle, *Albert Cuyp*.
 Nymph and Satyr, *Poelenburg*.
 Landscape and Figures, *Breemburg*.
 Landscape, with Figures at a Fountain, *Zuccharelli*.
 Landscape, with Cattle, *Sir F. Bourgeois*.
 An Old Peasant, *Teniers*.
 Landscape, with Cattle, *P. Potter*.
 Landscape, with Sheep and Goats, *Cuyp*.
 Landscape and Figures, *Solomon Ruysdael*.
 Landscape, with Figures, *Karl du Jardin*.
 Landscape, with Cattle and Figures, *Cuyp*.
 Interior of a Cottage, with an Old Woman Spinning, *Kalf*.
 A Lady playing on a Keyed Instrument, *Gerard Douw*.
 Sportsman, with Dogs and Game, *Pynaker and Berchem*.
 Landscape, with Cattle and Figures, *Cuyp*.
 Interior of a Riding House, *Cuyp*.
 Two Horses, *Cuyp*.
 View on the Rhine, *John Vostermans*.
 View on the Sea Shore, *Wouermans*.
 Sportsman, and Female Figures, *Jan Miel*.
 Landscape, *P. Wouermans*.
 Old Building, with Figures, *C. Du-sart*.
 A Bull, *J. H. Omeganck*.
 Landscape, with Cattle, *Sir F. Bourgeois*.
 Landscape, with Village Church, *Hobbima*.
 Landscape, with Shepherds, and Men on Horsesback, *Cuyp*.
 Old Building, with Figures, *Jan Miel*.
 An Old Woman, *Teniers*.
 A Village on Fire, *D. Teniers*.
 Landscape, and Ruin, *B. Breemburg*.
 Portrait of Lady Penelope Digby, *Vandyke*.
 Landscape, with Cattle, *J. P. de Louthembourg*.
 A Sea Storm, *Backhuysen*.
 Portrait of Mary de Medicis, *Rubens*.
 Landscape, with Cattle and Figures, *Both*.
 A Calm, *W. Vandervelde*.
 Portrait of a Lady, *A. Caracci*.
 Landscape, with Military Figures, *Sir F. Bourgeois*.
 Blowing Hot and Cold, *Jordaens*.
 Figures and Animals at a Well, *Le Nain*.
 Portrait of a Lady, *Andrea Sacchi*.
 Portrait of a Lady, *Vandyke*.
 Landscape, with Figures, *Teniers*.
 Landscape, with Figures, *Both*.
 Flowers, *Vanhuysum*.
 Portrait of J. P. Louthembourg, *Gainsborough*.
 Portrait of Sir Joshua Reynolds, *Sir J. Reynolds*.
 Portrait of C. S. Pybus, Esq. *Sir W. Beechey*.
 Charity, *Vandyke*.
 A Farm Yard, *P. Potter*.
 Halt of Travellers, *Wouermans*.
 Portrait of Boileau, *H. Rigaud*.
 Portrait of a Gentleman, *H. Rigaud*.

- Portrait of Louis XIV., *H. Rigaud*.
 Samson and Delilah, *Rubens*.
 Landscape, with Horses and Figures, *Wouvermans*.
 Return from Hunting, *Wouvermans*.
 Halt of Travellers at an Inn Door, *Wouvermans*.
 Portrait of John Kemble, Esq. *Sir W. Beechey*.
 Portrait of Sir F. Bourgeois, *Northcote*.
 Madonna and Infant Saviour, *Vandyke*.
 Landscape, with Horses, Carts, and Figures, *Wouvermans*.
 Old Buildings, a Farrier shoeing a Horse, *Wouvermans*.
 Portrait of a Gentleman, *Vandyke*.
 Portrait of a Lady, *Vandyke*.
 Landscape, with Portraits of Teniers and his Wife, *Teniers*.
 Flowers, *Vanhuysum*.
 Landscape, with Figures, *Both*.
 Portrait of J. Opie, Esq. *Opie*.
 Portrait of a Lady, *Grimour*.
 Landscape, with Cattle, *Loutherbourg*.
 Moonlight, *Vanderneer*.
 A Mother and Sick Child, *Sir Joshua Reynolds*.
 Saint Veronica, *Carlo Dolci*.
 Skirmish of Cavalry, *Snayers*.
 A Calm, *W. Vandervelde*.
 Musicians, *Le Brun*.
 Portrait of a Lady, *Rubens*.
 A Boy paring the Nails of a Puppy, *Weeninx*.
 A brisk Gale, *W. Vandervelde*.
 Two Cows, *P. Potter*.
 Landscape, *Zucharelli*.
 A Hawk and Sparrows, *Weeninx*.
 Saint Ignatius healing the Sick, (a sketch,) *Rubens*.
 Portrait of the Countess of Pembroke, *Vandyke*.
 Guard Room, *Teniers*.
 Jacob's Dream, *Rembrandt*.
 A Waterfall, *Ruysdael*.
 Cupids Reaping, *Rubens*.
 A Shepherd and Shepherdess, *Rubens*.
 Cattle Drinking, *P. Potter*.
 Saint Barbara fleeing from her Persecutors, *Rubens*.
 Venus and Cupid, *Rubens*.
 Landscape, with Windmill, *Ruysdael*.
 Isaac blessing Jacob, *Rembrandt*.
 Landscape, with a Water Mill, *Hobbima*.
 Inspiration of a Saint, *Vandyke*.
 Landscape, with Shepherd and Sheep, *Teniers*.
 The Chaff Cutter, *D. Teniers*.
 An Old Woman eating out of a Porridge-pot, *G. Douw*.
 Landscape, *Rubens*.
 A View near the Hague, *Ruysdael*.
 Landscape, *Vanderheyden*.
 Landscape, Evening, *Rubens*.
 Landscape, with Figures crossing a Bridge, *Pynaker*.
 Portrait of the Earl of Pembroke, *Vandyke*.
 A Wood Scene, *Berchem*.
 An Historical Sketch, *Rubens*.
 Sketch of a Man carrying Armour, *Rubens*.
 A Sea Piece, with Light-house, *Vernet*.
 Landscape, *Hobbima*.
 Winter, *D. Teniers*.
 Landscape, with a Female Saint, *Teniers*.
 Landscape, with a Hermit praying before a Cross, *Teniers*.
 Goddess Pomona, *Rubens*.
 Landscape, with Cows and Sheep, *A. Vandervelde*.
 Virgin and Child, *Rubens*.
 Landscape, with Cows and Sheep, *A. Vandervelde*.
 A Girl at a Window, *Rembrandt*.
 Landscape, with Figures hawking, *Wouvermans*.
 Interior of a Cathedral, *P. Neefs*.
 Portrait of Wouvermans, *Rembrandt*.
 Farrier shoeing an Ass, *Berchem*.
 Sketch, *Sir F. Bourgeois*.
 Religion in the Desert, *Sir F. Bourgeois*.
 Landscape, with a Boat and Figures, *P. Brill and A. Caracci*.

- Landscape, Sunset, *Both*.
 Fête Champêtre, *Watteau*.
 Landscape, with Cattle, *Berchem*.
 Death of Cardinal Beaufort, *Sir J. Reynolds*.
 The Resurrection of Christ, *S. Ricci*.
 Landscape, *Claude*.
 Landscape, with Cattle and Figures at a Fountain, *Berchem*.
 Le Bal Champêtre, *Watteau*.
 Landscape, *Both*.
 A General on Horseback, (a study for a large Picture,) *Sir J. Reynolds*.
 The Mother of Rubens, *Rubens*.
 Portrait of the Prince of Asturias, *Velasquez*.
 Portrait of the Archduke Albert, *Vandyke*.
 The Graces, *Rubens*.
 A Horse, *Vandyke*.
 Joseph receiving Pharaoh's Ring, *Tiepolo*.
 View of the Arch of Constantine, *Swanevelt*.
 Ceres drinking at the Cottage of an Old Woman, *G. Douw*.
 View of a Convent, with Figures, *Slingsland*.
 The Descent from the Cross, *Vandyke*.
 Cupid Sleeping, *Schidone*.
 Tobit and the Angel, *Sir F. Bourgeois*.
 Landscape, with Cattle and Figures, *Karl du Jardin*.
 Salvator Mundi, *Hans Holbein*.
 A Funeral Procession of White Friars, *Sir F. Bourgeois*.
 The Entombment of Christ, *A. Sacchi*.
 Hagar and Ishmael, *F. Mola*.
 Saint Peter, *Sir F. Bourgeois*.
 Saint Jerome, *Guido*.
 A Smith shoeing an Ox, *Karl du Jardin*.
 Saint Barbara, *Parmegiano*.
 Fall of the Angels, *Pietro da Cortona*.
 Vespasian rewarding his Soldiers, *S. Ricci*.
 Jacob and Rachael, *Murillo*.
 Venus Weeping over Adonis, *Vandyke*.
 A Calm, *W. Vandevelde*.
 Landscape, *Zucchirelli*.
 Saint Francis, *L. Caracci*.
 Landscape, with Figures, *Breemberg*.
 Portrait of an Old Gentleman, *Holbein*.
 The Prophet Samuel, *Sir J. Reynolds*.
 Education of Bacchus, *N. Poussin*.
 Landscape, *S. Rosa*.
 Venus and Cupid, *Correggio*.
 Portrait of a Venetian Lady, *Rubens*.
 Holy Family, *Raphael*.
 Adoration of the Magi, *Alexander Veronese*.
 Death of Saint Francis, *L. Caracci*.
 Death of Lucretia, *Guido*.
 The Virgin, Infant Christ, and Saint John, *A. del Sarto*.
 Cocles defending the Bridge, *Le Brun*.
 Salmacis and Hermaphroditus, *Albano*.
 Soldiers Gaming, *S. Rosa*.
 A Spanish Girl with Flowers, *Murillo*.
 Holy Family, *Schidone*.
 Holy Family, *Carlo Maratti*.
 The Cascatella and Villa of Mæcenæ, near Tivoli, *Wilson*.
 Cavalry passing over a Bridge, *Sir F. Bourgeois*.
 Portrait of a Boy, *Velasquez*.
 Saint Cecilia, *Guercino*.
 Landscape, *G. Poussin*.
 Landscape, *G. Poussin*.
 Embarkation of St. Paul from the Port of Ostia, *Claude*.
 View of a Palace, ———.
 Jacob and Laban, *Claude*.
 Landscape, *Swanevelt*.
 Woman with a Barrel Organ, *Charadin*.
 Venus and Adonis, *Titian*.
 View of the Campo Vaccino, *Claude*.
 Allegorical Sketch, *Tiepolo*.
 Allegorical Sketch, *Tiepolo*.
 Jupiter and Europa, *Guido*.
 Landscape, *N. Poussin*.
 Sea Port, *Claude*.
 Saint Laurence, *P. da Cortona*.
 Landscape, *Swanevelt*.

- Landscape, *N. Poussin*.
 Landscape, with the Flight into Egypt, *Claude*.
 A Magdalen, *A. Caracci*.
 A Saint, *Raphael*.
 A Saint, *Raphael*.
 Saint Catherine, *P. Veronese*.
 Landscape, *Claude*.
 Landscape, *G. Poussin*.
 A Ferry Boat, *Cussa Nova*.
 Mater Dolorosa, *Andrea Sacchi*.
 Portrait of a Young Man Drawing, *S. Rosa*.
 Massacre of the Innocents, *Le Brun*.
 Rape of Proserpine, *F. Mola*.
 Landscape, with Holy Family, *F. Mola*.
 A Sketch, *Tiepolo*.
 Portrait of a Venetian Lady, *P. Veronese*.
 The Crucifixion of Saint Peter, *Murillo*.
 Christ bearing his Cross, *Carlo Dolci*.
 Soldiers, (a sketch,) *Sir F. Bourgeois*.
 Landscape, *S. Rosa*.
 A Boy with a Bird's Nest, *Slingsland*.
 A Friar kneeling before a Cross, *Sir F. Bourgeois*.
 Venus and Cupid, *Du Paggi*.
 Landscape, *N. Poussin*.
 Landscape, *N. Poussin*.
 Landscape, *Claude*.
 A Magdalen, *Carlo Cignani*.
 Education of Jupiter, *N. Poussin*.
 Virgin and Infant Saviour, *L. da Vinci*.
 Angels appearing to Abraham, *N. Poussin*.
 Triumph of Religion, *P. da Cortona*.
 Flight into Egypt, *N. Poussin*.
 Entombment of Christ, *L. Caracci*.
 The Holy Family, *Albano*.
 Marriage of Saint Catherine, *P. Veronese*.
 A Locksmith, *Caravaggio*.
 The Adoration of the Magi, *N. Poussin*.
 Bacchanalians, *Zuccharelli*.
 Landscape, with Horses, *Zuccharelli*.
 A Holy Family, with Elizabeth and St. John, *A. del Sarto*.
 The Destruction of Niobe's Children, *G. and N. Poussin*.
 Holy Family, *N. Poussin*.
 Jupiter and Antiope, *N. Poussin*.
 Portrait of Philip the Fourth of Spain, *Velasquez*.
 The Triumph of David, *N. Poussin*.
 Landscape, *Courtois*.
 Jupiter and Europa, *Titian*.
 Landscape, *Courtois*.
 Sleeping Nymph, *Titian*.
 The Inspiration of a Poet, *N. Poussin*.
 Conversion of St. Paul, *Velasquez*.
 Susannah and the Elders, *Elsheimer*.
 Venus gathering Apples in the Garden of the Hesperides, *Dominichino*.
 Rinaldo and Armida, *N. Poussin*.
 Venus and Mercury, *N. Poussin*.
 Adoration of the Magi, *Murillo*.
 Two Angels, *Murillo*.
 Children, *N. Poussin*.
 Assumption of the Virgin, *N. Poussin*.
 Dead Christ, *A. Caracci*.
 Infant Jesus, sleeping, *Titian*.
 Spanish Peasant Boys, *Murillo*.
 Cupid, *Sir F. Bourgeois*.
 Spanish Peasant Boys, *Murillo*.
 Head of an Old Man, *S. Rosa*.
 The Infant Saviour with a Lamb, *Murillo*.
 Venus, Mars, and Cupid, *Rubens*.
 Flowers, *J. Vanhuysum*.
 A Musical Party, *Giorgione*.
 Flowers, *J. Vanhuysum*.
 Saint John Preaching in the Wilderness, *Guido*.
 Child Sleeping, *Murillo*.
 Saint Francis, *A. Caracci*.
 Assumption of the Virgin, *Murillo*.
 Portrait of a Man, *L. da Vinci*.
 A Madonna, *Guido*.
 The Martyrdom of Saint Sebastian, *A. Caracci*.
 The Good Shepherd, *Murillo*.
 Saint Cecilia, *Agostino Caracci*.
 Judith with the Head of Holofernes, *Bronzino*.
 Boors Merrymaking, *A. Ostade*.
 Saint Jerome, *Guido*.

- | | |
|--|--|
| Portrait of Noel Desenfans, Esq.
<i>Northcote.</i> | Salvator Mundi, <i>Guercino.</i> |
| The Martyrdom of Saint Sebastian,
<i>Guido.</i> | The Judgment of Paris, <i>A. Vanderwerf.</i> |
| Head of an Old Woman, <i>D. Teniers.</i> | Assumption of the Virgin, <i>Murillo.</i> |
| Head of an Old Man. <i>D. Teniers.</i> | A Cardinal blessing a Priest, <i>P. Veronese.</i> |
| Portrait of Mrs. Siddons in the Character of the Tragic Muse*, <i>Sir J. Reynolds.</i> | The Adoration of the Shepherds, <i>A. Caracci.</i> |
| Two Saints, <i>L. Caracci.</i> | Christ bearing his Cross, <i>Morales.</i> |
| The Virgin and Child, <i>Correggio.</i> | The Woman taken in Adultery, <i>Guercino.</i> |
| The Virgin, Christ, and Saint John, <i>A. Caracci.</i> | |

LETTERS TO THE EDITOR.

SIR,—As an admirer of the Arts, I cannot but most sincerely regret that a more worthy share of patronage should not have been in this country bestowed upon that walk in them which is indisputably the highest and most deserving of patronage,—namely, the historical, or grand style of painting.

That this walk has ever in this country received not only a most unworthy proportion of patronage from those from whom patronage ought to flow, and that its advancement and encouragement in our literary periodicals has ever since the establishment of the English school of painting met with indifference and neglect, must be acknowledged by all, and to every admirer of this most intellectual branch in painting be matter of sincere and deep regret. So far indeed has the neglect in this country of historical painting been notorious, that it has procured for us the opinion on the Continent of being *incapable* of producing an historical painter; and while Shakspeare and Milton, and the many others who have illumined our literary annals, have shone forth so brilliantly as our countrymen, we have been adjudged unable to produce scarcely one *painter* of high genius or imagination.

That the want of patronage of this branch of painting is the sole cause of our deficiency in it, is at once apparent from a survey of the efforts of those of the English school in this branch, who were decoyed, or rather driven into a more futile path by the discouragements which were presented to them in the more honourable one. And we cannot but lament that such artists and such men as were Reynolds, Lawrence,

* See Library of the Fine Arts, vol. i. p. 94.

Northcote, Harlow, and many others who have flourished in this country, who were all of them capable,—had their ideas been directed to higher and nobler pursuits in the Arts than they followed,—of the most sublime and magnificent undertakings,—should be so far for ever lost to us. Could we imagine to ourselves, had they met with worthy encouragement in the higher walk of painting, what might have been the productions of those great men? Could we imagine to ourselves the grand and masterly performances which would have emanated from the mind of the painter of the Tragic Muse,—enthusiastic in his admiration, in his adoration of Michael Angelo, as he was, and who, at the close of a long and glorious and successful career in the department of the Arts which he had followed, breaks forth with the declaration, “that though he had followed a path more suited” (as he thought) “to his abilities and to the *taste of the times* in which he lived, yet, however unequal he felt himself to the attempt, were he then to begin the world again, he would tread in the steps of that great master (Michael Angelo), that to kiss the hem of his garment, to catch the slightest of his perfections, would be glory and distinction enough for an ambitious man!”

It is also obvious, from the genius in his very childhood displayed by the late admirable Sir Thomas Lawrence for historical designing and composition, although in his later historical productions he is adjudged to have fallen short of what might have been expected from him, that had his studies been directed to that higher branch in painting, his success there would have been complete; and that it was alone from the pursuit of minor objects that he became unadapted for more noble undertakings.

It affords but a “melancholy pleasure” to look back upon the efforts of those whose devotion to, and enterprise in, that higher walk in the Arts, bearing them forward against every discouragement, and through every trial, gained for them little more than the praise and pity of the few who can appreciate them,—who lived by the world unnoticed, unpatronized, and unadmired, and who exchanged with their more honourable pursuit, all the trials of want and poverty for the luxury and affluence of their taste-serving contemporaries.

Far be it from me to debase or to attempt to debase the study of portrait-painting, or to deny the intellectuality of that branch of art. Far be it from me to express in any way my indifference, that by the works of Reynolds and of Lawrence, those great characters whose forms they have immortalized should have been thus handed down to posterity, and should be presented to us in all the expression and similitude with which they have so admirably described them. But I cannot but lament

that those great ornaments to our school, who possessed so large an acquaintance with human nature, and human passions and feelings, and who were so calculated by their high endowments to express what they saw and felt, should have lived and should have died having left us, not only no fruits of their great original powers, but no proofs worthy of those powers, of what they felt and saw.

Deeply, therefore, do I regret that such has been their fortune, and that such is still the practice with regard to the discouragement and neglect of historical painting in this country. That this branch of painting is the highest, is the noblest, and is the most worthy of the patronage of a great and mighty nation, no admirer of the arts will deny. That this branch of painting ever has nevertheless met with a share of patronage and encouragement the most unworthy of it, is a reality but too well established. Whence are our exhibition rooms ever filled with common-place portraits, and landscapes, and subjects the most trifling and uninteresting? Are the generality of works there displayed of that character which *can* raise the English school of painting as a school of high and intellectual merit? Is it that our artists are men incapable of great ideas or imaginations, that the character of the English school of painting stands no higher than it now does? Is it not that the mean and paltry patronage that is afforded to historical painting does not afford encouragement, nay, hope of any other than discouragement and want, to those who devote themselves to the study of it? and how, unless there are those who will devote themselves to that all-absorbing study;—and how, unless a portion at least of that patronage so lavishly bestowed upon inferior subjects be shared with this most noble and most worthy of patronage of all the walks in the arts,—may we of the English school ever look forward to becoming, not the imitators of those great masters whom we must ever look up to with admiration and reverence, but their rivals and their equals, with whom we may be acknowledged 'worthy to be compared! I am Sir, your very obedient servant,

A CONNOISSEUR.

London, April 7th, 1832.

MR. EDITOR,—Trusting that a small space in your "Library" may be allotted to the following, I venture to give you a piece of information which I conceive will be highly interesting to your readers. A short time since I was introduced, through the kindness of a friend, as a visitor to a most useful society in Gray's-Inn-Lane, called the "Artists' Society for the Study of Historical, Poetical, and Rustic Figures;"—the meet-

ings of which are held on Monday, Wednesday, and Friday evenings, from six to eight o'clock. I found so much pleasure in its proceedings, and was so highly impressed with a conviction of its utility, that I could not resist the opportunity of surveying its laws, and obtaining some information respecting its objects. It is composed of ten members and ten subscribers, and out of the former number is elected a President and a Committee: the office of Secretary is permanent, and is held by a most zealous and active individual, a Mr. Brough, the principal founder of the Society. Its object is to supply a clothed living figure, or group of figures in character, which is the subject of study for three evenings: the light thrown upon it is brilliant in the extreme, and reminds one strongly of the colour and effect of Sir Joshua's best pictures: brilliancy of colour and breadth of effect are the consequence of this arrangement, and must create a rapid improvement in the practice of those individuals of the Society who avail themselves (by a constant attendance) of its advantages. Some of its members are artists of high talent and reputation, numbering as it does in the list, the names of Knight, Purser, J. D. Harding, Derby, Lance, &c. &c.

I remain, Mr. Editor, respectfully yours,

X. A CONSTANT READER.

LAWS RELATING TO THE SCHOOLS, THE LIBRARY, AND
THE STUDENTS OF THE ROYAL ACADEMY OF ARTS, IN
LONDON.

[We have been so often requested, especially by our country readers, to give the Rules of the different Societies, according to our original intention as stated in the "Preliminary Observations," that we accede to the request, though fearing we may hear of some objections to such an occupation of our pages. At the same time we must express our continued opinion of the propriety of introducing such information into this work.]

THE Schools of the Royal Academy are intended to provide the means of studying the human form, with respect both to anatomical knowledge and taste of design. They consist of two departments; the one appropriated to the study of the best remains of ancient sculpture, and the other to the study of living models. To these has been added a School of Painting.

Sect. I. ADMISSION OF STUDENTS.

1. Any person desiring to become a student of the Royal Academy, shall present a drawing or model of his own performance to the Keeper, which, if considered by him a proof of sufficient ability, shall be laid before the Council, together with a testimony of his moral character from an Academician, or other known person of respectability. If these are approved by the Council, the candidate shall be permitted to make a drawing or model from one of the antique figures in the Academy, and the space of three months from the time of receiving such permission will be allowed for that purpose; the time of his attendance to be from ten o'clock in the morning until three in the afternoon. This drawing or model, when finished, shall be laid also before the Council, accompanied with outline drawings of an anatomical figure and skeleton, not less than two feet high, with lists and references on each drawing, of the several muscles, tendons, and bones contained therein, together with the drawing or model originally presented for his admission as a probationer: if approved, the candidate shall be accepted as a Student of the Royal Academy, and he shall receive in form the ticket of his admission from the hand of the Keeper, in the antique school. But if the specimen presented be rejected by the Council, he shall not be allowed to continue drawing in the Royal Academy.

2. Each candidate to be a student in architecture, shall present an architectural design, and also a specimen of his drawing from plaister to the Keeper. If these be approved by the Council, he will be permitted to make another architectural design in the presence of the Keeper, and also a drawing from one of the antique figures, or some portion of ornamental sculpture; both of which drawings, together with the usual testimony of his character, shall be laid before the Council; and if approved, he will be admitted in like manner as the other students.

3. No drawings or models shall be received from persons applying to become probationers in the schools, except at the first Councils held in the months of January and July.

4. If any candidate shall be found endeavouring to impose on the Academy, by presenting as specimens of his talents, drawings or models not of his own performance, he shall be declared incapable of being admitted a student of the Royal Academy.

Sect. II. SCHOOLS.

Antique.—1. A sufficient number of examples shall be at all times placed before the students of the antique school, which shall be occasionally changed and varied as the Keeper shall direct.

2. No student shall presume to move the figures from the situations in which they have been placed.

3. When any student has taken possession of a place, or view of a figure, he shall retain a right to that situation until the week in which it has been taken be expired; unless he should neglect to attend more than one evening, in which case it shall be forfeited.

4. When a student of the antique school shall desire to be admitted into that of the Living Model, he shall deliver to the Keeper a drawing or model of a figure or group done in the Academy, accompanied by drawings as large as nature, of a hand and foot, which, if approved of by him, shall be submitted to the Council; and if, from the specimens produced, and the report of the Keeper, the student shall be thought duly qualified, he shall be admitted accordingly.

Living Model.—5. The model shall be set by the visitor, and continue in the same attitude two hours, exclusive of the time required for resting; and each model shall sit three or more nights, at the discretion of the visitor.

6. While the model is placing, if the visitor require it, the students shall draw lots for their places, of which they shall take possession when the model is ready.

7. The students shall remain quiet in their places during the time the model is sitting, and no student shall be permitted to remain either in the living or antique school, unless he be employed in his immediate business as a student of the Academy.

8. None but members of the Academy, or students of the school, shall be admitted when the female model is sitting; nor shall any student under twenty years of age (unless he be married) be allowed to study from that model.

School of Painting.—9. None but students of the *Life Academy* will be permitted to study in this school. Any student desirous of obtaining this permission, shall make application to the Keeper for a ticket for the season.

10. No student will be allowed to enter this school, who has not regularly obtained a ticket of admission for that purpose.

11. Eight visitors will be annually elected from among the Academicians who are painters, to attend in rotation, twice a week, for two hours each time, to superintend the progress of the students, and afford them such instruction as may be necessary.

Times of Study.—12. The school shall be open every day (excepting on Sundays and the times of vacation); the Antique from ten o'clock in the morning until three in the afternoon; and both schools shall be

open in the evening for two hours, viz. from five o'clock to seven in the summer, and from six to eight in the winter. The Painting school from nine o'clock in the morning until four in the afternoon in winter, and from nine till five in the summer.

Sect. III.—LIBRARY.

1. The library shall be open every Monday (except during the vacations), from ten o'clock in the morning until four in the afternoon, to the students generally; and on Monday and Thursday evenings from five o'clock to eight, winter and summer, to architectural students and those whose names are inserted, or may hereafter be inserted in the lists of "privileged students."

2. No person shall be permitted to trace any pictures, drawings, or prints; nor shall bread be used; nor any materials for drawing, except black lead pencil.

3. No person shall take down any book without giving notice of it to the librarian, nor shall he be allowed to take down more than two books at a time; when he has done with them, he shall return them to their places under the librarian's inspection.

Sect. IV.—PREMIUMS.

Every Year.—1. Two silver medals will be given for the best copies made in the school of painting, between the time of its opening after the exhibition, and the time of sending in the other performances for the premiums. The first medal shall be accompanied by a copy of the Lectures of the Professors Barry, Opie, and Fuseli; unless the student to whom the premium may be adjudged, shall have previously acquired them in the academy.

2. Students who are desirous of concurring for the prizes, are to enter their names in the Keeper's book; but no student will be allowed to become a candidate after the first of August; nor will any copy which has been removed from the Academy before the delivery of the premiums, be admitted into the competition.

3. One silver medal will be given for the best matrix in steel, of not less than one inch and a quarter in diameter, from a subject to be proposed by the President and Council.

Every other Year.—4. A premium of the gold medal and the Discourses of the presidents Sir Joshua Reynolds and West, shall be given for the best historical picture in oil colours, being an original composition, consisting of not less than three figures: the principal figure to be two feet high, and the size of the picture four feet two inches by three feet four inches.

5. A premium of the gold medal and the Discourses of the Presidents Sir Joshua Reynolds and West, shall be given for the best model of an historical bas-relief, or alto-relief, to consist of not less than three figures, or for a group in the round of two figures; the height of the principal figure in each to be two feet, the projection of the bas-relief not to exceed two inches, and that of the alto-relief not to exceed five inches.

6. And a premium of the gold medal and the Discourses of the Presidents Sir Joshua Reynolds and West shall be given for the best design in architecture, consisting of one or more plans, an elevation and section, on a sheet of paper three feet four inches and a half by three feet one inch and a half.

7. The subjects for all these compositions shall be determined by the President and Council.

8. The candidates for these premiums are to attend upon the fifteenth day of November, in the Royal Academy, to give a proof of their abilities, by making an original sketch of a given subject in the presence of the Keeper: the subjects, determined by the President and Council, shall be sealed up, and drawn for by the senior student.

9. The time allowed for making these sketches shall be five hours, from ten in the morning till three in the afternoon.

10. The candidates for the historical picture are to make their sketches in oil colours.

11. No student shall be admitted a candidate for the gold medals in painting and sculpture, who does not regularly attend the schools of Design, and is not of the Life Academy. Nor shall any student in architecture be admitted a candidate for the gold medal, unless he regularly attend the lectures and library.

12. When the gold medals are given, a number of silver medals, not exceeding fifteen (*i. e.* three in each class), shall also be given to the students, viz.

For the best drawings of a figure from the life,	} done in the Academy.
For the best models of a figure from the life,	
For the best drawings of an antique figure or group,	
For the best models of an antique figure or group,	

And for the best accurate figured drawings of some noted building in London, or within ten miles thereof, done from actual measurements, carefully finished and washed, and attested to be their own performance by any one of the Academicians, or any other artist of reputation resident in London.

13. The student who shall gain the first medal for the best drawing or model from the life, shall also receive a copy of the Lectures of the Professors Barry, Opie, and Fuseli, handsomely bound, with an inscription stating them to be a prize conferred by the Royal Academy.

14. The student who shall gain the first medal, for the best architectural drawing as above described, shall also receive a copy of the Lectures of the Professors Barry, Opie, and Fuseli, bound and inscribed as above.

15. The Student who shall gain the first medal for the best drawing or model of a statue or group, shall also receive a copy of the Lectures of the Professors Fuseli and Opie, bound and inscribed as above.

In the intermediate years, five silver medals shall be given, viz.

16. One for the best drawing of a figure from the life,

One for the best model of a figure from the life,

One for the best drawing of a statue or group; to be accompanied by drawings as large as nature, of a Head, Hands, and Feet, done after models in the Academy, to be chosen by the Keeper,

One for the best model of a statue or group,

} done in the Academy.

One for the best drawing of architecture, being a copy of some noted building.

17. All the students who are candidates for the premiums, are to enter their names in the Keeper's book; and the drawings, models, or paintings, done in the Academy, shall, during their progress, and when finished, be left with the Keeper.

18. Every production, whether in painting, sculpture, or architecture, presented for premiums, and not executed within the walls of the Academy, shall be properly attested to be the sole performance of the respective candidate, by an Academician, or an artist of reputation resident in London; and any embellishment, either of figures, ornaments, or landscape, introduced in the drawings of the candidates in architecture, shall be entirely of their own performance.

19. No student who has already obtained a premium, shall again receive a similar premium in the same class; nor shall any student receive an inferior premium in the same class in which he had before obtained a superior premium. No student in the Life, shall become a candidate in the Antique class.

20. The pictures, models, and designs for all the premiums, shall be delivered to the Keeper of the Royal Academy upon the first day of November.

21. All works of candidates for premiums shall first be laid before the President and Council, and not admitted into the competition without their approval.

22. All the different performances accepted by the Council, shall be placed in the lecture-room of the Academy on the first of December, where they shall remain until the prizes are delivered.

Annual Decision and Distribution of Premiums.—23. On the first of December annually, the General Assembly of Academicians shall inspect the different performances offered for premiums; and before the prizes are adjudged, a ballot shall be taken in each Class successively, to determine whether or not a premium shall be given in that Class, and if any, whether the principal premium shall be given, and whether more than one shall be given. The two works which have the greatest number of suffrages, shall be opposed to each other in a second ballot, as in the election of members. The prizes shall then be adjudged, but the last ballots on each shall not be opened nor declared until the tenth day of December (the Anniversary of the institution of the Royal Academy), when they shall be delivered to the successful candidates.

24. The Academy reserves to itself the power of withholding the premiums altogether, when the performances shall not be deemed entitled to them.

Sect. V.—PRIVILEGES OF STUDENTS.

1. Students of the Royal Academy shall have free access (for the purposes of study) to the schools to which they have been regularly admitted, at all the stated hours, during the space of ten years. They shall also have the privilege of attending the lectures of the Professors, the Library, and, under certain regulations, the annual exhibition. Those who shall obtain premiums, shall retain the privileges of a student for life; but although, except in this case, the privileges of a student cease at the expiration of ten years, the Council have the discretionary power of granting an admission to the schools, the library, and lectures, for one year, to those who have been formerly students, which indulgence may from time to time be renewed.

2. A student of the Royal Academy shall have a ticket that will admit him four times to the annual exhibition; and if he obtain the premium of a silver medal, he shall have two of those tickets, and if a gold medal, a free admission for life, unless by misconduct he forfeit the privileges of a student.

3. The names of those students who have gained gold medals, or the first silver medals at the biennial adjudication, for drawings or

models from the Life, or the first silver medal for the best drawing in Architecture, shall be placed in separate lists, in a conspicuous part of the lecture-room, with a statement of the particular prizes they have obtained.

4. The Royal Academy will, in times of peace, enable a student from among those who have obtained gold medals, to pursue his studies on the Continent for the term of three years. He shall be elected from each of the classes, painting, sculpture, and architecture, in rotation, and shall be allowed the sum of 80*l.* for his journey and return, and the sum of 130*l.* annually for his expenditure.

Sect. VI.—GENERAL REGULATIONS.

Students of the Royal Academy shall implicitly observe the following regulations:

1. Each student, immediately after his admission, shall declare his place of residence to the Keeper of the Royal Academy, and also when-ever he removes, so that it may at all times be known.

2. When a student is admitted, he shall receive an ivory ticket marked with his name and the date of his admission. When he is admitted to study after the living model, that ticket shall be exchanged for one of another form; and if he obtain a premium, it shall again be changed; and each student, when he attends the schools or public lectures, shall, if required, produce his ticket to the door-keeper, or to any of the officers of the Academy who may require it, either to identify him as a student, or to ascertain his class.

3. Each student shall write his name in the book placed in the school to which he belongs, every time he attends.

4. The students shall at all times, within the Royal Academy, behave with that respect which is due to an institution formed by His Majesty, and subsisting under his gracious protection, and particularly towards those who have the office of instruction, or who are intrusted with the care and direction of its concerns.

5. No student shall presume to wear his hat in the schools or other apartments of the Academy.

6. At the public lectures students shall place themselves only on those seats appropriated to the class to which they immediately belong, viz. the seats of the *Antique School*, the *Living Model*, or those of the *Permanent Students*. Those who have obtained gold medals, shall be entitled to the first seats in this class. Students in architecture, who have not been admitted into the school of the living model, and who

have not gained a premium, shall be classed with those of the antique school.

7. Every student shall carefully observe silence during the lectures, and refrain from giving any public mark of approbation or disapprobation, and shall, on no occasion whatever, come within the space allotted to the members and their friends.

8. Any student who shall take away, wantonly or intentionally deface, or otherwise damage the casts, books, or any other part of the property of the Royal Academy, shall be expelled.

9. No student shall introduce any person whatever into the schools of the Royal Academy, or any part thereof.

10. No student, unless he have been regularly admitted into the school of the living model, shall be permitted to enter that school.

11. Each student, while he is drawing or modelling, shall keep his candle covered by the bell, and when he has done shall carefully extinguish it.

12. Every student sent abroad on the Academic pension, shall within two years send over some original work of his own performance, for the inspection of the Council, otherwise it shall be in the power of the Council, with the concurrence of the General Assembly and the sanction of His Majesty, to withhold the remainder of his allowance.

13. Six months before the expiration of the term allowed to any student sent abroad by the Academy, notice shall be given to the students qualified in the succeeding class, that if they desire to become candidates, they must within four months deliver to the Keeper a recent and attested specimen of their abilities; which specimens will be submitted to the General Assembly, and the election take place one month previous to the departure of the successful candidate.

14. Any student sent abroad who may be guilty of immoral or disgraceful conduct, sufficient evidence thereof being laid before the Council, shall, with the concurrence of the General Assembly and the sanction of His Majesty, be immediately expelled, and his pension discontinued.

15. In case of the death of a student on the Continent, or of his being recalled on account of improper conduct, a successor shall be immediately appointed from the succeeding class, in the manner above prescribed.

16. The list of the students shall be laid before the Council at the end of every year, with a report by the Keeper of the attendance of each student, taken from the books placed in the several schools for that purpose. His application will be the subject of a regular and strict in-

quiry; and unless a sufficient apology or explanation be made to the Council through the Keeper, the names of all who shall be found to neglect the advantages offered to them by this institution, shall be erased from the list of students.

17. If any student be guilty of improper conduct within the Academy, or do not punctually comply with the rules and orders established, it is in the power of the Council to reprimand, suspend, or expel him. And further, if any student conduct himself in a dishonourable manner out of the Academy, so as to disgrace the character of a student of this royal establishment and the profession of the Arts, the Council, on satisfactory evidence being produced, will strike his name from the list of students; in which case he shall not afterwards be re-admitted.

Sect. VII.—VACATIONS.

There shall be three vacations in the year. The *first*, of a fortnight at Christmas. The *second*, to commence some time in the month of March (as will be annually determined by the Council), and terminate on the close of the Exhibition. The *third*, to commence on the first day of September, and end on the Feast of St. Michael.

SOCIETY OF BRITISH ARTISTS, SUFFOLK-STREET.

WHATEVER may be the feeling of any of our cotemporaries, we must confess we never prepare for the duties of criticizing works of art without a considerable degree of reluctance. When we consider what an anxious time it is for the exhibitors, and how important it is for them to obtain "golden opinions" from all men, we cannot but hesitate on the influence which a chance word in error or carelessness may possibly have on the interests of even the most meritorious artists. Our readers will therefore have long since observed that we are not to be classed among those who would travel from Dan to Beersheba, and say "It is all barren." We love to look for excellences; and if we cannot commend, would prefer to censure only where we might hope to find our remarks useful to the artist, as well as to those of our unprofessional readers who attend to our remarks. Happily, in the present instance, we may indulge our predilection to the utmost; for there are many most meritorious performances, and but few undeserving public notice. The present (ninth) Exhibition of the Society of British Artists is remarkable

not only as being a decided improvement upon the preceding ones, but also for being, on the whole, one of the most excellent we ever remember. It is true there are no pictures of the highest class; but there are several excellent specimens approaching very near it, and in the other classes many of a very superior order. The first in the room is 'A Portrait of Cardinal Weld', by J. Ramsey. We presume chance in a great measure directs the lottery of numbers in all exhibitions; but we only notice this, in order to observe, that it is always advisable to let the spectator commence with the view of some of the best performances that are to be seen. This, though evidently a good likeness, is not the best in the room.

The first picture to which we would call the attention of the reader is (8) 'A Cameronian—Sunday Evening,' by C. Lees. An old couple are in a garden, one reading, the other listening to "the Word," while the daughter seems to be holding a telegraphic communication with some one at a distance. There is a truth and feeling as well as humour in this picture, which is deserving our fullest commendation. (13) 'Ruins—composition,' by Mr. D. Roberts, is a larger composition than we have recently seen from this very clever artist's pencil, and is eminently calculated still more to add to his reputation. Mr. Roberts's works are of that class which, though appearing the easiest, are in reality the most difficult to accomplish. He depicts nature with a certain truth, which, because it does not startle, the unskilful eye is not prepared justly to appreciate. But it is this very circumstance which constitutes what is best and most difficult in Art, and Mr. Roberts is in this respect most successful. The other pictures sent by Mr. Roberts are more in his usual style, (75) 'The Lady Chapel,' church of St. Pierre at Caen; (195) 'Edinburgh Castle,' from the Grass-market; (333) 'The fallen Tower at Heidelberg;' and (776) a frame containing 'Drawings of Kelso Abbey,' 'The Lady Chapel Church of St. Jacques at Dieppe,' 'Jedburgh Abbey,' and 'Mayence Cathedral.'—(16) 'East Well, Hastings;' and (254) 'Study from Nature,' by C. Steedman, are painted with a true eye for nature and healthy tone of colouring. Mr. Lee has two of his captivating scenes on his favourite 'River Dart;' and (179) 'Cottage, Summer Morning.' Mr. Childe has also selected the same locality for his pencil. The English school of landscape is entitled to claim superiority over any other whatever, and these works maintain the well-earned character of the artists. (32) 'Autumnal Morning' is a clever delineation of nature; the clearing away of the mist is well portrayed, and the appearance of the sportsman gives peculiar life and animation to the scene.

In (36) 'The Poacher's Confederate,' Mr. Hancock pursues his imi-

tations of the style of Landseer; but he can scarcely be said to be an imitator, for he seems to be so thoroughly imbued with the same feeling, that if his path had not been previously struck out, we seem to perceive that Mr. Hancock would still have hit upon it. It is unfortunate for him, if our surmise be correct; but he has it in his power to retrieve it, if he will give his genius fair play. 'Croisset, on the Seine' (40), by J. W. Allen, is full of effect. This artist is one of those who amongst us have carried the delineation of architectural views to a height which leaves the superiority of many of the older masters more in name than in fact. Perhaps there is too much reality in the works of our artists, but this is a question which time only can solve.

'The Widow' (45), by E. Prentis, is of that class of subjects to which Mr. Prentis seems to have almost a painful predilection. His manner of treating them betokens much ability and feeling for Art; but while they require the utmost watchfulness in respect of good taste to keep down the Gallicism which reigns over them, the attention of the artist must be as much alive to the disposition of the colour. Black is the most unmanageable of all colours, and it is seldom that it can be introduced without offending the eye. 'Mill on the Logan' (47), by H. Frazer, introduces we believe a new candidate for fame; and we are inclined to augur favourably of his merits from this picture: it is a forcible representation of nature, though it betrays not a very familiar acquaintance with the works of the best masters. 'The Town of Menaggio,' by T. C. Hofland. This artist is a great supporter of this Institution, to which he has sent eight pictures, all characterized by his usual fidelity to nature and familiar acquaintance with the practice of Art. His great error consists in not imparting sufficient warmth to his works, or that ideality, (if we may use the expression,) without which even the most faithful representation of nature will not avail. What Mr. Hofland is in landscape, Mr. Lonsdale is in portrait-painting. We require something more than a literal representation of the features, which not the most practised art of colour will suffice to render pleasing. Thus, in the portrait of the Lord Chancellor, the character of the noble lord, which is so prominent in his bearing, seems entirely lost. He is represented stiff and ungainly, instead of with that air of retiring nonchalance which seems to attract the more by its unobtrusiveness. 'Study from Nature' (66), J. Inskipp. This is one of Mr. Inskipp's favourite subjects from rural life, and which we regret only because it is a repetition for the hundredth time of the same scene with the same model and the same style of colour. Whatever this artist attempts cannot fail to attract attention, from the artist-like manner in which he executes his under-

taking; but no mastery whatever of the pencil or palette can overcome the evil arising from that mannerism into which such habits must degenerate. 'Caution' (151), which is the representation of his gipsy girl crossing a brook, seems all painted one colour;—but who ever saw such a sky, even if it be correct in other respects? We do not like to be hypercritical, and dispute about names and titles; but Mr. Inskipp has a particular affection for startling nomenclatures; and we would therefore observe that the figure represents Caution not at all. In the first place, there seems no danger at all in any respect; and in the next place, the damsel seems to be looking about her, even enjoying a washing, which was not unnecessary. In (386) 'The Itinerant,' Mr. Inskipp seems determined to have spared any envious rival the trouble of caricaturing his style: it is an outrageous piece of gorgeous colouring,—so far in keeping with itself, but to which we will venture to say there never was any like in nature.

Portraits of 'Lord Trentham and Lady Caroline Gower' (80), F. Y. Hurlstone. This is not one of the happiest efforts of this very clever artist; though it is seldom that children can be ever depicted faithfully, and yet with that degree of animation necessary to constitute a finished picture. Recollecting Mr. Hurlstone's 'Armida', exhibited here last year, we cannot but regret that he has this season only sent portraits. Mr. Hurlstone is undoubtedly destined to hold an enviable place among British artists, and we trust he will not allow his talents to be engrossed by an inferior branch of art. 'The Baptism' (115), G. Harvey. Those who remember the picture sent to this Gallery last year by this then unknown artist, and marked how nearly it approached to being a great picture, could not fail to turn with curiosity to this, to perceive whether it would maintain the high character which was then gained. In so doing, no disappointment is felt: there is the same masterly treatment, the same excellence of arrangement, and it is upon the same principles of painting. If called on to give a preference, we should prefer 'The Baptism'; after seeing the other however more especially, it has the effect of a monotonous feeling, which the artist will do well to avoid. 'Scotch Drink' (145), by J. P. Knight; 'La Fenesta' (284). Mr. Knight's works are characterized by great breadth and harmony of colouring, and his disposition of the accessories, as well as of the principal figures, is always masterly, and given with artist-like manner. We think, however, that Mr. Knight is wrong in not stooping, as it may perhaps be considered, to please the public taste rather than that of his brother-artists—these only look at the difficulty of executing a certain design by a certain means, without reference to the fact that Nature itself is not always

pleasing, and the closest imitation of Nature therefore not always the most advisable. 'La Fenesta' is the representation of a female looking out of a window; and is undoubtedly, without inquiring into the costume and other accessories, well managed, excepting the red at the window-sill. But the public want something more than the artist will be satisfied with; and he will please more, and gain greater favour, at least with every-day critics, if he will select handsomer models and less matter-of-fact subjects. His portraits have what is better than a mere likeness—the impress of character strongly depicted. 'His Most Gracious Majesty William IV.' (155), H. E. Dawe. This is a copy from a picture with which the public have been long familiar, and we notice it only to complain of the injustice done to other paintings by giving it so conspicuous a place. The Committee have not, as far as we have heard, been subjected to those charges which are so generally brought forward against the managers of other Institutions; but they should not give any room for the possibility of remark. Mr. Dawe's other production (181), 'A Mother and Child rescued from a Watery Grave', is, we are informed, very popular in the print-shops. 'The Grecian Choirs at the Temple of Apollo' (156), W. Linton. This picture has only one fault, but that fault is as great as can be attached to it;—it is mere composition. Such a scene was never beheld; it is composed from the ideas of half-a-dozen different artists; and though beautifully painted, with a fine effect of warmth and light and life, and is in reality a most pleasing picture, we should beg Mr. Linton to devote his talents to the search of what will secure him fame on his own terms. 'Portrait of Mrs. Brandling' (164), by Mrs. Carpenter. The head of this picture was painted by Sir T. Lawrence, and it has been finished by Mrs. Carpenter in a manner which would prove that the late President did not possess any very exclusive powers. We have long held that his influence over the English school was much to be guarded against, and it is really a satisfaction to see that our fears have been in a great measure unnecessary. We trust Mrs. Carpenter will be named for the honours of the Academy;—we know no artist of the present day, in the line of art for which she is distinguished, more fitted to gain them. (224) 'Procession to the Abbey on the Coronation-day, with Portraits,' B. B. Davis. This is the first of a series for which Mr. Davis has received a commission from His Majesty, who has thus given an additional proof of his desire to serve the Art. The commission, however, is one for which, if artists, we should have been scarcely thankful;—in a long line of figures, the difficulty must be so great to preserve the perspective, and yet give the necessary variety to constitute a work which

should be creditable to the artist. The greater merit, however, must be due when those points are accomplished; and in the present instance we must congratulate Mr. Davis on having rendered agreeable a subject, which above all others we should have deprecated. The horses are represented with great truth, and the portraits we have recognised with much surprise and pleasure. 'The Culprit' (433), by the same, is full of humour; and when mellowed by time, so that the reds are toned down, will be deservedly admired. The story represented is that of a village Dogberry of a beadle leading an animal, to which Rosinante would be a racer, to the pound; while two ragged children are following with rueful looks and hesitating steps.

We feel great difficulty in occupying our pages with criticisms, wishing to fill our work with subjects of permanent instead of temporary interest: besides, there is a difficulty in making our country subscribers derive any benefit from such remarks by the most lengthened details. We will then shorten our notices by referring in brief to the 'Madeline' of Mr. Boxall, a female head, which is sweetly expressive, and, like all his works, full of fine poetic feeling. A portrait of a Lady (182), by Mrs. J. Robertson, is finely drawn, and marked with superior knowledge of the Art than this lady has previously shown. Mrs. J. Hakewill's sketch-like paintings afford us much pleasure, though marked with more feeling than artist-like execution. Mr. Faulkner's works are highly creditable to him; and Mr. Pearsall's evince an eye for nature, which we think will hereafter gain him no inconsiderable reputation. Mr. Vickers has sent several, which are not so much imitations as his former works, but which certainly are not therefore improvements. 'Lucy Ashton at the Mermaid's Fountain' (492), by T. Duncan, introduces a name we do not remember before, but is therefore the more acceptable: it is one of the best pictures in the Exhibition, and treated with fine feeling. 'Interior of a Gaming-house,' (296), H. Pidding is another; and we give it our warmest commendation, if but for the lesson it teaches. It is perhaps wanting in what artists call *effect*, meaning thereby something different from the common acceptance of the term; but we are satisfied that all *amateurs*, and those who do not look at paintings with merely an eye to their artist-like execution, must acknowledge its merit. 'Sir H. Glendenning, Lady Avenal, Roland Graham, and Wolf,' (485) is also an excellent picture; the characters are well given, and the figures well drawn. 'Thomas à Becket refusing to sign the Constitutions of Clarendon,' (502), W. N. Hardwick, is another very clever performance, the colouring of which is good, and the groups are given in a broad and effective manner. On the whole we think the managers of this institution

entitled to the utmost praise for the collection of works which they have gathered together, and the manner in which they are arranged. They have certainly an excellent room, and we trust their labours will be duly appreciated by the public.

The Water-colour Room contains some delightful specimens in that fascinating branch of art, which, however, it would be vain to attempt, and beyond the purpose of this work to particularize. Mr. M'Clise has several, which make us remember with regret that we see so few of his works exhibited. Mr. Holland and Mr. Ince have several which are well deserving of their reputation; and there are one or two names, (and among them a Miss Adams,) with which we were not before made acquainted, but who seem to evince considerable talent.

In the Sculpture Room the best works have, if we are not mistaken, been exhibited before, and several of them noticed in our first volume.

MISCELLANEA.

Royal Academy.—SIR J. SOANE'S course of lectures on architecture for the season was concluded on the 20th March at this institution. Having in the previous lectures traced the progress of the Art from its first rise among the ancients, through all its periods of prosperity and depression; and latterly, from its revival in Italy, in the fifteenth, to the close of the eighteenth century,—the Professor devoted his concluding lecture to an analysis of the practice of the ancient artists, and a comparison of it with that of the moderns in some of the leading features of the Art.

He began with arches; of which, he observed, the origin (query *accident*) of their introduction into architecture is extremely difficult to be ascertained. The triumphal sort of arches, he observed, were not general until the age of Augustus. He next adverted to the construction of bridges; commented on the peculiar beauty and picturesque appearance of those foundations, in effecting the union of two opposite shores. Among all the examples of this style of building at present existing, none, he observed, claim more admiration than those of China, which, indeed, are pre-eminent for their magnitude and extent. The bridge of Kingtunc affords a splendid instance of the grandeur resulting from those qualities. The bridge of Ispahan, and those erected in ancient

times, of which we have little more left than descriptions,—Trajan's bridge, over the Danube,—Cæsar's, over the Rhine, &c. &c.—are likewise deserving the careful study of the young architect. Our own bridges of Blackfriars and Westminster are, however, never to be omitted from the list of the celebrated ;—the first, conspicuous for the beauty of its proportions and magnificent aspect ; the last, for its utility and characteristic effect. Dismissing this subject, the Professor next adverted to the practice of ornamenting domes, which is carried to a far greater extent in modern than in ancient times, and frequently without any visible connexion or analogy with any other part of the building. He pointed out the ill effect arising from the erection of the lantern on the domes of even the beautiful churches of St. Paul and St. Peter. To the dome he attributed the origin of the spire; and both, he observed, might perhaps find their prototype in the obelisk, an erection appropriated by the ancients to the worship of the sun. He instanced the injudicious erection of spires on the tops of roofs, and contrasted those examples with others in which the spire rises pyramidically from its own base, in which latter the outline is generally pleasing, and the whole effect appropriate. He next adverted to the application in buildings of staircases, vestibules, saloons, and galleries, all of which offer a wide range for the ingenuity and invention of the architect. The appropriate and injudicious selection of ornaments for buildings was the subject which next engaged the Professor's attention, and while upon it, he was naturally drawn to a conspicuous example of the latter description in this metropolis, Bloomsbury Church, the steeple of which is surmounted by a statue of George II. This absurdity has given rise to the following epigram :—

“ When Harry the Eighth left the Pope in the lurch,
His parliament made him the head of the church,
But George's good subjects, the Bloomsbury people,
Instead of the church made him head of the steeple.”

He then entered into a minute description of the modes of decoration used by the ancient architects, and contrasted the good taste exhibited by them with the extravagant and ill-chosen style of ornament adopted by more modern artists. For the encouragement of the growth of a pure taste in architecture, as well as in every other branch of the Fine Arts, the family of the Medici in Italy did much ; and he hoped that under the fostering influence of similar patronage, England too would have to boast of her Raphaels and Michael Angelos. In the best works of the ancients, he continued, there is observable a propriety of design and a singular harmony of every part of the building, which is never

interfered with by the introduction of heterogeneous ornaments, so fatal to the unity of many modern edifices. In order to avoid this blemish, he recommended the architect constantly to aim at imparting to his constructions a positive character—to neglect no part, however unimportant it might appear; but, by giving to each and every portion its due weight and significance, to produce that fitness and harmony he had pointed out as the standard of excellence. The ancient writers, he observed, recommended the study of music to form part of an architect's education, conceiving, perhaps, that a relish for the harmonies of tone would induce, by a sort of sympathy, a corresponding taste for those of proportion.

The profession of an architect he considered beset with many difficulties, of which the sister professions, those of painting and sculpture, are happily ignorant. The architect alone is subject to that fearful ordeal, the obligation of showing his work during its progress; his designs are, besides, frequently counteracted by circumstances beyond his controul; and too frequently interfered with and altered to suit the purposes of œconomy, or the contingencies of locality. He lamented that in this country the mechanic is but too often identified with the regular architect, who ought to be as distinct from the builder as the physician is from the apothecary. The architect should never be the contractor, nor ought the profession to be subject to those constant squabbles respecting building expenses, so degrading to its character. The Ephesians are stated to have adopted a good regulation with regard to such matters. Among those people, it is said, the builder was required, previously to commencing his work, to resign over to the public treasury his whole property; and if, on the completion of the building, it were found that the expenses exceeded by one-fourth part the stipulated amount, his goods were appropriated to the liquidation of the excess. The Professor entreated the students to recollect that their art, valuable and important as it is, owes all its value and importance, and all its powers of pleasing, to its utility. It may, he continued, be considered an art pre-eminently calculated to call forth the latent energies of genius; but not all the graces of invention, nor the charms of execution, can compensate for the sacrifice of that great and leading principle.

The Professor, in conclusion, stated that he had endeavoured in the course of the lectures now terminated, to render his observations as useful to the students as he possibly could. He had entered upon the task with fear and trembling, but he had brought to it the whole of his zeal and attention. In the prosecution of his labour he had sought to

instruct the students in the laws and principles of their Art, and to point out for their guidance the faults and beauties of those masters who have preceded them. Much, however, yet remained to be noticed, nor could he comprise all he had to say within the narrow limits of six lectures. He would, therefore, next season add to the present lectures six others entirely new, in order that he might enlarge upon some of the chief principles of the Art, and the more important duties of the architect. When he had completed the work he had thus allotted to himself, he would direct the twelve lectures to be printed,—not for public sale, because it would be done from no feeling of vanity, but for the use of the students of the institution of which he is a member; so that if he could not say with the poet,—

“Exegi monumentum ære perennius,”

he would yet have the satisfaction of feeling that he had devoted his best efforts to facilitate and advance the study of Architecture. Nay, that he might “whet the almost blunted purpose” of the Legislature, he would direct in his will that after the death of his grandson, his natural heir, the house in which he resides, in Lincoln’s-inn-fields, shall be placed under the controul of trustees, who shall be empowered to allow from its proceeds a salary to a Professor of Architecture, until such time as a national establishment for the Fine Arts shall be formed in this country;—that then the trust shall cease, and the estate revert to the next heir-at-law then existing.—This announcement was received by the numerous audience assembled in the lecture-room by loud cheers.

The Exhibition of the Royal Academy will open on Monday the 7th of May.—We will take this opportunity of asking, with reference to the name of *Elias Martin*, which will no doubt be found again at the head of the list of Associates,—whether the retaining this name is not inflicting a positive injury upon the Art? That artist has not been seen or heard—of during the last fifty years,—about which time it is said he went abroad, and has no doubt been long since dead. Surely it is now time for the Council to declare the vacancy, and give to some of the many aspirants deserving of the honour of Associate, that reward which is one of the chief incentives to excellence.

New National Gallery.—We are glad to learn that a Prospectus has been issued for the formation of a new Society for the Encouragement of British Art. In our next we will copy the fullest particulars.

The New Society of Painters in Water-Colours have opened their first Exhibition with a display of works highly creditable to the talents of the exhibitors, but too numerous to be detailed in conformity with our plan.

Exhibition of Paintings by the Old Masters, Exeter Hall.—This Exhibition of paintings, illustrative of Scriptural History, is well worthy of a repeated visit. We cannot altogether approve of the arrangement, which seems to have been made more to suit the size and the frame of the pictures, than the pictures themselves; nor (without entering into too long a detail) can we agree with the nomenclatures attached to them. The connoisseur will find a few well deserving of his attention, and the collection, with a few drawbacks, to meet with his approbation.

Mr. Dickinson, of Bond Street, has published a lithographic engraving by Lane, after Landseer's picture, of Lord Cosmo George Russell and his poney Fingall intended as a companion to the one of Lord Alexander Russell and his poney Emerald. These are undoubtedly the two finest specimens of lithography lately published, and carry the art to a height which we can scarcely believe will ever be surpassed. We particularly admire the close imitation of Mr. Landseer's highly finished style.

Mr. Lucas has published a companion print to his 'Samson carrying away the Gates of Gaza'. It is 'The Destruction of the Cities of the Plain',—conceived in the same style, and open to the same observations which we made upon the former.

Mr. Lacy has published a mezzotinto engraving by S. Angell, after Lescot, of two figures, a Mother and Daughter crossing over a rustic bridge, entitled 'Filial Solicitude.' It is well engraved as to the figures; the sky and trunks of the trees might have been made clearer.

'Finden's Illustrations of Lord Byron' still continue to surprise and gratify the lovers of engraving, though we fear this work is only one of a species calculated to do material injury to the art. They are of a nature to make the public dissatisfied with works of a degree of excellence which cannot be published at the same rate, except under particular circumstances; and, like the prevailing mania for penny literature, must eventually deprive us of much that is valuable for soundness and originality.

The first of these is the fact that the
the second is the fact that the
the third is the fact that the

The fourth is the fact that the
the fifth is the fact that the
the sixth is the fact that the
the seventh is the fact that the
the eighth is the fact that the
the ninth is the fact that the
the tenth is the fact that the

The eleventh is the fact that the
the twelfth is the fact that the
the thirteenth is the fact that the
the fourteenth is the fact that the
the fifteenth is the fact that the
the sixteenth is the fact that the
the seventeenth is the fact that the
the eighteenth is the fact that the
the nineteenth is the fact that the
the twentieth is the fact that the

The twenty-first is the fact that the
the twenty-second is the fact that the
the twenty-third is the fact that the
the twenty-fourth is the fact that the
the twenty-fifth is the fact that the
the twenty-sixth is the fact that the
the twenty-seventh is the fact that the
the twenty-eighth is the fact that the
the twenty-ninth is the fact that the
the thirtieth is the fact that the

The thirty-first is the fact that the
the thirty-second is the fact that the
the thirty-third is the fact that the
the thirty-fourth is the fact that the
the thirty-fifth is the fact that the
the thirty-sixth is the fact that the
the thirty-seventh is the fact that the
the thirty-eighth is the fact that the
the thirty-ninth is the fact that the
the fortieth is the fact that the



*Engraved by R. Lagley, from a Drawing by R. M. Payne.
Library of the Fine Arts, 1835.*

